

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 25, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	Another "Hawaiian Butterfly" Melody JERRY A Bit of Love, Shamrock and Ireland	By DANNIE O'NEIL and BILLY BASKETTE
2	The Lure of Mysterious China CHONG Blended with American Pep	By HAROLD WEEKS
3	A Sure Pop, 100 to 1 Bet FRIENDS Greatest Ballad Hit in Years	By HOWARD JOHNSON GEO. W. MEYER and JOS. H. SANTLY
4	A Rip Snorting, Sure Fire Song Hit JA-DA JA-DA Special Stage Version for Any Kind of an Act	By BOB CARLETON
5	It's Spreading All Over America BY THE CAMPFIRE The Hit of the Hour	By PERCY WENRICH
6	Biggest Novelty of the Season JOHNNY'S IN TOWN Snappy Lyric and Catchy Melody	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
7	Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys"	By CHICK STORY and JACK CADDIGAN
8	A Song That Brings a Smile to Your Face HEART BREAKING BABY DOLL She Even Made Philadelphia Gay	By CLIFF HESS and SIDNEY D. MITCHELL
9	A New and Novel Rag Song ANYTHING IS NICE IF IT COMES FROM DIXIELAND Better Than "Peaches Down in Georgia"	By GRANT CLARKE MILTON AGER and GEO. W. MEYER
10	Oh! What a Terrible Blow GOOD-BYE, WILD WOMEN, GOOD-BYE Sing It! 'Twill Help Cheer the Bunch—Maybe	By HOWARD JOHNSON MILTON AGER and GEO. W. MEYER
11	The Great Peace Making, Joy Bringing Ballad IN THE LAND OF BEGINNING AGAIN Nothing Sad About It—Everything Glad About It	By GRANT CLARKE and GEO. W. MEYER
12	The Chicago Hit AT THE HIGH BROWN BABIES' BALL Better Than "Strutters' Ball"	By BENNIE DAVIS SID ERDMAN and ERNIE ERDMAN

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, 1225 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

The NEW YORK CLIPPER

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PUBLISHERS CAN GET \$50,000,000 ROYALTIES

COURT DECISION GIVES IT THEM

The decision of the Appellate Division of the Supreme Court last week affirming that of the lower court in the case of Leo Feist, Inc., against the Columbia Graphophone Company, for royalties from the sales of phonograph records in Canada, has established a precedent of enormous import to music publishers, songwriters and composers.

Sweeping and far reaching in effect, it will, by its terms, not only add thousands of dollars each year to the incomes of music men but also establishes the fact that the reproducing companies are indebted to the publishers to the extent of what is conservatively estimated to be \$50,000,000.

Although one of the most important in the history of music publishing the decision, for some reason, attracted comparatively little attention, so little, in fact, that none of the theatrical or musical papers excepting the CLIPPER made mention of it in their news columns. Yet a greater amount of money is involved than in any legal decision rendered in connection with the existing copyright laws.

Canada is a great phonograph market. Thousands of records of the prevailing song and instrumental hits are sold in that country, and, as the Canadian copyright law contains no provision for mechanical rights, publishers and composers have received nothing from the sale there of the records of their publications.

The big phonograph companies are located in the United States, where the recording is done, and, according to the testimony in the Columbia case, where the master record is made as well as some of the other steps taken in the process of record construction. The stamping or pressing of the record has been done in Canada and that, in the opinion of the recording company, constituted Canadian manufacture, inasmuch as no royalties from record sales have been paid.

The ruling of the Appellate Division, however, says that the companies must pay a royalty of two cents each on every record manufactured in the Dominion, the master of which was made in the United States.

The period over which this extends, runs back to the passage of the new copyright law ten years ago and, provided the statute of limitations does not cut off any of that period, the publishers have a legalized claim for royalties since the new copyright law went into effect.

The \$50,000,000 estimate which the publishers are in a position to demand, while enormous at first thought, does not appear to be excessive when an analysis of the subject is made. The Columbia Company, in the case recently decided, admitted that it had sold in the Dominion of Canada, 40,000 records of the Remick song hit "Smiles." The royalty from this song alone amounts to \$800 from the Columbia sales. But the Victor company likewise

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TO COLONIZE GLEN ISLANDS

Glen Islands, which in years gone by, was one of the pleasure resorts nearby to New York, is about to be acquired by several well-known real estate operators, who plan to develop the property into a residential park. The islands, which comprise about 100 acres of land, are located in Long Island Sound about 600 feet off the New Rochelle shore and have long been considered one of the most beautiful spots in the East.

For more than twenty years, various showmen, one of whom was Leo Stevens, the aeronaut, tried to make Glen Islands an amusement resort of the Coney Island type and, at various times, thousands upon thousands of dollars were spent in improving the property and installing various kinds of amusement devices. A line of steamboats was run from New York to the islands and everything was done to boom the place, but with little success. For two or three Summers the resort drew a fair amount of patronage but the hot sail up the sound to the place soon killed it and while a number of men, with the succeeding years, tried to make it popular, each was forced to give it up.

The Islands, themselves, are pleasant and should make an ideal place for Summer residences. The prospective new owners plan to build a bridge from the main land to the islands and upon the latter houses of the better class, with up-to-date improvements are to be erected. While the property has been rated at \$1,000,000, it is understood that the new company is to pay only \$750,000 for it.

LE BLANG HOLDING SHOWS UP

Nineteen of the twenty-five attractions playing Broadway theatres last week have been disposing of from ten to forty per cent. of their tickets through the Joe Le Blang Agency in the Fitzgerald Building. Joe's little cut-rate shop has been a life-saver for many an attraction which has striven to keep its feet on the Broadway ladder in the past, but, as a rule, his aid is not looked for much during the summer months. The reason is that there were too few summer shows on the street in years gone by, so the aid of the "cut-rate" doctor was not solicited to keep them going.

But this season more shows than ever have flourished along the street, and their producers have used all sorts of methods to prolong their run through the month of June.

The only attractions for which tickets could not be obtained last week were "Ziegfeld's Follies," at the New Amsterdam; "Lightnin'," at the Gaiety; "East Is West," at the Astor; "Daddies," at the Lyceum; "Dark Rosaleen," at the Belasco, and "Scandals of 1919," at the Liberty. It is more than likely that, by the end of this week, "East Is West" will be added to the Le Blang list of attractions.

Joe is averaging anywhere from 150 to 600 seats for the current performances, with his allotment apportioned in such a manner as to "dress" all parts of the house.

PLAYED TO \$18,000 A WEEK

"The Jest," which closed a week ago last Saturday, averaged a little more than \$18,000 a week for its run of nine and a half weeks at the Plymouth Theatre and showed no sign of waning popularity at the time of its closing.

BROADWAY HOUSES BOOKED FOR MANY EARLY OPENINGS

Vic Leighton, Jules Murray, George Leffler and Others Also Busy on Road Shows and Have Many All Set Beginning in August

The booking departments of producing managers have been active the last few weeks and, as a result, many sows are all set for the new season, beginning early in August. The booking men, who include Vic Leighton for Klaw and Erlanger, Jules Murray for the Shuberts and George Leffler for A. H. Woods, have tied up the local theatre market quite safely for their productions, and the late producers will find a mighty hard time in placing their attractions should the "early birds" get over.

The tryout towns in the New York area will also find that their time will be taken up with a lot of new attractions that will begin early in August and keep their patrons "stepping" until way late in the season. The majority of the out of town productions will be of the heavy order, with respect to production size, as the railroad hauling conditions, it is expected, will be improved and two and three car scenic productions will be easily handled.

With the success of attractions along Broadway last season and the fact that some of them are running into the Summer months, producers feel warranted in getting their big things over early, so that they may feel assured of a long run on the main stem. With peace negotiations completed, they are inclined to think that New York will be the "mecca" for a host of out-of-town visitors during the last Summer and early Fall, and do not want to see them disappointed with respect to the amusement offered for their approbation and patronage.

Another thing which is spurring them along is the "prohibition wave," as, with that coming on now and a fully settled "dry" community, visitors will find that the biggest part of their amusement will come from the theatre.

Comstock and Gest have an elaborate schedule of productions arranged for the coming season. That firm is routing most of the shows way up into May, as they feel from advance "dope" that the majority of them will warrant such action. With their American and foreign productions this concern has spent a large sum on preparatory arrangements and building.

The first of their productions in New York will be Chu Chin Chow (second edition), which will get under way at the Century Theatre on August 4. More money has been expended on this production than was on the original one, and it is anticipated that box office receipts will warrant this expense.

A week later at the Casino Theatre, "See You Later," will get under way, and on August 18, "Adam and Eva" will make its initial bow at the Longacre Theatre.

Then, on October 6, "The Luck of the Navy" will have its premiere at the Manhattan Opera House. "Aphrodite" will follow "Chu Chin Chow," at the Century on November 1, and will remain there until March 1, when the big spectacular

production "Mecca" will replace it. A host of other shows will also be produced by this concern during the season, but, as yet, their opening dates have not been announced.

The first of the A. H. Woods list of thirty productions for the next season, to open in New York, will be "Too Many Husbands," which will get under way at the Hudson Theatre on August 11. Then, on the 18th of August, "The Bantam V. C." will be submitted at the Bijou Theatre. Then, on September 1, at the Eltinge, "Little Love Birds" will be presented to "twitter" its way into the graces of New York audiences.

The attractions which Woods will have to try on the out-of-town patrons will be "Not Tonight, Josephine," which starts off at Atlantic City August 4. "A Pearl of Great Price," which opens at Stamford, Conn., on August 12, and "Breakfast in Bed," which gets under way at the same place the following evening. Then a little rest for Stamford until August 20, when "Lady Tony" will make its debut there. On September 7, in Washington, D. C., "The Illusionist" will be presented. Both of these attractions will be brought to New York the week following their Washington presentation.

E. H. Sothorn and Julia Marlowe will inaugurate their season in "Twelfth Night" at the Forty-fourth Street Theatre on October 5. It is expected that this couple will occupy the house for the earlier part of the season, using some of their repertoire following the initial production.

"The Society of American Singers," under the direction of William Wade Hinshaw, will get started at the Park Theatre on October 13.

John Cort will get "Just a Minute" started at Atlantic City on August 26, and figures to bring it into New York shortly after that date.

"The Love Boat," a Henry W. Savage production, will be offered to the theatre patrons of Boston on August 2. Mr. Savage will have several more attractions under way later in the season. He expects to have five submitted to the New York public before the Christmas season.

Oliver Morosco will present "Seven Miles to Arden," at the Little Theatre on October 1. This will be the vanguard of the Morosco productions in New York next season. He may open several prior to that time, but, as yet, has not selected the theatre or announced the opening date.

At the Broadhurst, on August 25, "The Crimson Alibi," a drama by George Broadhurst and Octavus Roy Cohen, will be the initial Broadhurst attraction for the season, following which, early in September, at the Forty-eighth Street Theatre, a melodrama, "The Storm," will be produced.

The first of the Selwyn attractions to get started will be "The Challenge," by

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TWO-HOUR MAGIC SHOWS TO BE PLENTIFUL NEXT SEASON

Success of Thurston in \$2 Houses, with Weeks Running from \$5,000 to \$12,000, Rouses Other Magicians and Mind Reading Performers.

Spurred on by the success of Howard Thurston, the magician who toured the K. & E. houses last season with a two-hour show and played to a \$2 top, a host of magical and mental exponents are getting ready to launch similar attractions next season and get some of the "so-called" easy money which fell into the Thurston coffers.

Thurston opened his season Sept. 16 last year at Providence, R. I., and closed in Atlantic City the week of June 2, during which time he had played thirty-seven weeks. This was a record-breaking season, both in respect to time played and financial returns. The Thurston show never played below the \$5,000 a week mark during the entire tour, and while in Detroit scooped in \$12,000 on the week. The banner week was beginning Jan. 27.

Thurston also played a two-week engagement at the Garrick Theatre, Philadelphia, prior to going into Atlantic City. His first week there is said to have been over the \$7,000 mark, and the second week very little behind those figures.

Thurston will again take to the \$2 circuit of houses next season, opening in Worcester, Mass., on Sept. 15. A route of thirty-five weeks has been procured for him by George Nicolai, who is interested financially in the show and, should it prove to be a money-getter again, more time will be added. This season Thurston will enlarge his show, spending \$15,000 on the production end, and will also have several new features to offer, in addition to his own part of the performance.

Mercedes is also planning on running a show similar to the Thurston offering next season. He has arranged with Charlie Osgood, of the K. & E. offices, to get a route for thirty-five weeks in houses playing a \$2 top. He will be featured with Mlle. Stanton. Six other acts will be used in his show, which will be of the vaudeville type and will include a Japanese act and an Arab offering.

The acts to play with him are being booked by Jack Linder, who arranged the show for him last season. Contracts for twenty-five weeks, with an option of ten

weeks more, are being offered to those who join his troupe. It is likely that Mercedes will stage an afterpiece, subsequent to the presentation of the regular vaudeville specialties, in which he and all the members of the troupe will participate. The opening date for the Mercedes troupe has not yet been announced, but it is likely it will take place during the latter part of August in an Eastern city.

Other magicians who will attempt to get a little of the "easy dough" next season with shows of their own are Le Roy, Leon, La Follette and Ziska. None of these have as yet formulated plans for a permanent organization with respect to the framing of their shows. But of late they have been seen in conference with some of the mind-reading specialists, and it is more than probable that Dr. Harmon, Clayton, The Presscotts, The Ellises and Leona La Mar will join hands with one or the other of them in presenting a two-hour combination magical and mind-reading show, bolstered up by a few vaudeville acts.

Last season Le Roy toured the Pantages Circuit and La Follette framed up a turn with Svengali for the purpose of playing the cantonments. The latter turn had to be cancelled owing to the illness of La Follette, but it is his intention to go through with the plan this season.

Some of these will probably select a Western route, taking them to the coast, for "Alexander," a magician and mind-reader, has been cleaning up in the section west of the Rocky Mountains for the last two seasons with a show similar to the Thurston offering.

The promoters of these new shows anticipate circling their offerings. They will bill heavily, carrying one and, in some instances, two and three advance men, as well as a special press agent. The play of the press agent will be to get the "feature" page stories in the Sunday papers and also impress on the "sob sisters" the need of the services of the "mind reading" portion of their attractions in the community.

MACGREGOR BUYS HOUSE

Edgar MacGregor, the producer, celebrated the fifth anniversary of his marriage last week by buying an \$18,000 country home for his wife who, before her marriage, was Oza Waldrop.

The property bought by MacGregor is in Pelham, on the Boston Post Road, and the twelve-room house.

Early this week, MacGregor received from Rida Johnson Young the completed book and lyrics of "The Dream Girl," the musical adaptation of "The Road to Yesterday" for which Victor Herbert has composed the score and which will be produced by MacGregor in association with A. L. Erlanger early next season. Patsy DeForest, formerly of "Come Along," is the first principal played under contract for "The Dream Girl."

WON'T USE HERBERT'S SCORE

The score which Victor Herbert composed for the American "Velvet Lady" production will not be used in the London presentation of this piece, for there is said to be a strong British prejudice against Herbert and his music because of the famous American composer's pro-Irish and anti-British political sentiments. And, in recent years, the prejudice has become so marked against Herbert, who was born in Ireland and received his musical education in Germany, afterwards marrying a German woman with whom he now resides in this city, that it is sufficient to preclude his scores from being presented in England.

SHOW GIRL'S HUSBAND GONE

Through the appointment of Diego Sandrino as guardian ad litem for Luis S. Carranza, the seventeen-year-old nephew of the Mexican president, in an action to annul his marriage to Jean E. Troutman Carranza, a former show girl, it was learned that the youthful "Lochinvar" had been enticed from the home of his wife and spirited away to Havana by his father.

Sandrino is an uncle of the youth, and lives in Brooklyn. Kellogg, Emery and Cuthill, attorneys for the elder Carranza, who brought proceedings to annul the marriage of young Carranza and Miss Troutman, have been substituted as attorneys for the youth in place of Herman L. Roth, who appeared for the couple when the action was first instituted.

HAVE NEW MUSICAL PLAY

"Mater Dolorosa" is the title of the musical play which will be presented next October by the recently formed producing firm of Wilner and Romberg. Frederick Arnold Kummer, the husband of Clare Kummer, author of "Be Calm, Camilla," has been engaged to write the book and lyrics of "Mater Dolorosa," and Sigmund Romberg is writing the music.

ELECT MRS. BURLESON

WASHINGTON, June 22.—Mrs. Albert Sydney Burleson, wife of the Postmaster General, has been elected president of the Drama League of Washington for the coming year. She is also a writer of playlets.

29th DIVISION SHOW OPENS

NEWARK, N. J., June 20.—"Snap It Up," a soldier show written by Sergt. Alex. W. Porter and Corporal R. W. Kirschbaum, music by Ray Leavitt, was presented on Monday night at the Broad Street Theatre, and proved to be one of the very best pieces staged by doughboys that has been seen hereabouts. It is a product of the Twenty-ninth Division of the A. E. F. and was originally given at Chaumont, France. The Newark performance was the first given of the work in America.

There are twenty-two characters and a dozen "ponies" and chorus "girls" in the show, all of them being portrayed by soldier boys, some of whom made decided hits. Among these were Private William Heller, as an American tourist's daughter; Private B. C. Martie, as a native soubrette; Private E. J. Schwarz, as a country girl; Private Harry Kessler, as a Dutch girl, and Private Earl V. Grimes as a cabaret cashier. Private Martie also distinguished himself in Hawaiian and Egyptian dances and Private Kessler, assisted by Sergt. Porter and a sextette, won honors in a Dutch dance. Musician Leavitt, as a rouser in Bohemia; Corporal Kirschbaum, as his father, and Private Frank J. Carpenter, as a "hobo," carried the comedy burden of the show. In travesties on "Julius Caesar," "Damon and Pythias" and "Othello," Leavitt and Kirschbaum kept the audience in roars of laughter. Foster Welch, as a one-man band; Private Archibald A. Ruggles, for his singing of "My Dark-eyed Salome" and "Bohemia," and Sergt. Porter, for his imitation of Harry Lauder, singing "I'm a De'il Among the Ladies," scored most pronounced hits.

There is only a thread of a story run through the pieces, but the authors have shown ingenuity in dovetailing numerous bits of travesty with specialties and in its entirety "Snap It Up" is highly entertaining and enjoyable.

SUES FOR DIVORCE

Jean Moore, who appeared in "Maytime," and known in private life as Mrs. May Bates, has commenced an action for divorce in the Kings County Supreme Court against her husband, Harry I. Bates, an attorney. Statutory grounds form the basis for the action.

The couple was married in Weehawken on Nov. 18, 1914. The name of Bates' companion is not divulged.

LOVED CLOWN; TRIES TO DIE

PORTSMOUTH, N. H., June 21.—Alice Walters, nineteen, of Oklahoma City, a ballet girl attached to a circus which played here, attempted suicide by drinking two ounces of chloroform while on the circus grounds. She is expected to recover. Her act is said to be the outcome of a love affair with one of the clowns attached to the show.

FLYING MARTINS RETURN

TRENTON, N. J., June 20.—Chris McTamney and John Olschelski, of the Flying Martins, have returned from overseas, where they had been respectively, aviator and infantryman. They met each other there by accident and proceeded to make a tour of European towns after the end of the war. They now plan an American tour.

MARION MORGAN TO OPEN SCHOOL

SAN FRANCISCO, June 23.—Marion Morgan, of the Marion Morgan Dancers, will open a school for dancing at Los Angeles during her three weeks' engagement at the Orpheum there. She is appearing in this city at present.

INSURES HER TOES

VANCOUVER, June 23.—When Ruth St. Denis entered Canada she had to place a million dollar accident policy, good in the Dominion, for her fingers and toes. She holds an American policy, but found that it did not hold good in Canada.

"CAPPY RICKS" CLOSING

SAN FRANCISCO, June 23.—"Cappy Ricks," with Tom Wise and William Courtenay, will close at the Curran, here, next Saturday night.

GREENWICHERS CHANGE TITLE

"Greenwich Village Nights" is the new title which the erstwhile "Greenwich Village Follies" show, now being rehearsed at the Greenwich Village Theatre, will bear when it opens July 2. The new title for the show and the latest opening date were decided upon on Monday of this week by John Murray Anderson and the others interested with him in the show.

The elimination of the word Follies from the title of the show and the substitution of the word "Nights" in its stead is the result, first, of a formal warning recently issued by Flo Ziegfeld to the Greenwich people not to use "follies" in the title, which was followed by a series of conferences between the contending parties, and, finally, it is reported, by the payment of Ziegfeld of a substantial sum of money, or its equivalent, to the Greenwich Village group for the dropping of the word "follies" from the show.

If Ziegfeld paid money to the Greenwichers for changing the title of their show so that, as he thinks, it will not conflict with his "national institution," it is because he must realize the futility of attempting to prevent anybody from using the word "follies" in the title of a show, providing the word is preceded by another word or group of words. This was brought home to him several years ago when he attempted to enjoin Gus Hill from calling one of the latter's shows "Gus Hill's Follies."

The reason the Greenwich Village show has failed to open on any of the several opening dates set is because, they say, the costumes are not ready. These are being made by Mme. Sherri and Peter Megryr. Also there have been several changes in the book from time to time, which caused further delay of the opening.

Incidentally, the show, which it was originally estimated would cost in the neighborhood of \$20,000 to produce, has thus far cost its producers upwards of \$30,000. But nobody seems to be kicking about digging down for more money. For it is reported that Mrs. Hawkesworth, purveyor of terpsichore to society, with the accent on the "idle rich," is the real holder of the purse strings behind the John Murray Anderson group in on the show and that she has money is more than a report—it's a fact.

ARRESTED AFTER CRAP GAME

Joseph Mender, twenty-six years old, who says he is a theatrical producer, was held in \$1,000 bail for the action of the Grand Jury on a charge of grand larceny by Magistrate McQuade in the West Side Court last week. Mender was charged with having "wrun in" "phony" dice in a crap game played in the Stanley Hotel, West Forty-seventh street, where Samuel Krauss, manager of the hotel, alleges he lost \$2,100. Three other men participated in the game, but Mender told the Court he did not know them except by their Christian names. He stated, when examined, that he only had received \$900 of the money won from Krauss.

B'WAY HOUSES BOOKED

(Continued from page 3)

Eugene Walters, in which Holbrook Blinn will star at the Selwyn, beginning August 11. Then, on Thanksgiving Day, the Selwyns will open the New Times Square Theatre, in West Forty-second street, now in course of construction, with a new play being written for Jane Cowl.

Neil O'Brien's Minstrels will hit the \$2 trail, beginning in Poughkeepsie on August 11. Oscar Hodge will direct the tour.

Abe Levy will offer a brand new instead of secondhand show this time, for on September 15, in Atlantic City, he will start "The Little Whooper," on its way and, if it gets by, will have it in a New York house early in October.

The Chicago Opera Company will inaugurate their season in Chicago on November 18, which will be about the same time the Metropolitan Opera House in New York will begin its season. It is quite likely that the Chicago company will be brought to New York for an engagement early in the Spring.

NEW "FOLLIES" ROLLS UP ADVANCE SALE OF \$100,000

Ticket Brokers Make a Buy for Fourteen Weeks and the Public for Eight—First Week's Gross Is \$29,964 and Expect Average of \$28,000.

A record opening week's business was established by the Ziegfeld "Follies" at the New Amsterdam Theatre last week when the gross receipts on Saturday night totaled \$29,964, just \$36 under \$30,000.

Nor is it any wonder that such an enormous gross total was realized, considering that a \$3.50 top scale prevails this year, and, besides selling out completely, the show has been playing to standees at every performance, the latter paying \$2.75, including war tax, for the privilege on the opening night. This is as much as the Metropolitan Opera House has ever charged to standees on any gala opera occasion.

Already Flo Ziegfeld has succeeded in taking in \$100,000 in advance for tickets to the current "Follies." This amount has

been received from the ticket brokers principally and the public in general, the former (those who deposited \$10,000 bonds not to sell above the fifty cent scale fixed by law) receiving tickets for every performance during the first fourteen weeks of the show's run and the latter coming to the box office and buying tickets eight weeks ahead.

It is estimated by ticket brokers and other theatrical cognoscenti that the "Follies" will play to an average gross of \$28,000 weekly during its run at the New Amsterdam, which means that the New York engagement, alone, will have paid Ziegfeld the cost of the production this year, which is said to have been upwards of \$140,000.

ACTORS GUILD WANTS MEMBERS

Plans for a membership drive designed to bring in 600 new members by the middle of September were outlined last week at a monthly meeting of the Catholic Actors' Guild of America, held at the Hotel Astor. The present membership of the Guild is 400 and the additional membership is desired so that the scope of the organization's relief and other charitable activities may be extended.

The annual election of officers was also held and the following elected to serve for the ensuing year: Brandon Tynan, re-elected president; Gene Buck, first vice-president; Peter McElligott, second vice-president; Mrs. Henry Miller, third vice-president; Elizabeth Marbury, fourth vice-president; Rev. John Talbot Smith, treasurer; Mrs. C. J. Gallagher, recording secretary; Mrs. M. P. Faulk, social secretary. Judge Victor J. Dowling was re-elected chairman of the executive committee.

Following the election of officers, a statement of the state of the Guild's finances was read to the assembled members. This was as follows: Total receipts up to May 31, 1919, derived from benefits and other sources, \$4,214.02, from which the following items were deducted: \$1,076.65 for expenses of the benefits, \$266 to the Actors' Fund and \$778.04 for office and general expenses, a total of \$2,110.69. This left a balance of \$2,103.33. The Guild recently moved from the Longacre building to the Selwyn Theatre Building.

After the business of the day was disposed of there was an entertainment presented under the direction of Mrs. Emmett Corrigan and George Howard, at which the following appeared: J. Gaffney, Virginia Madigan, J. J. Shannon, Dolly Connolly and Percy Wenrich, Robert Emmet Keene, John Hendricks, Herbert Corthell, Mrs. Frances Cairone, James Doherty.

OWENS GOING TO FIGHT

Ray Owens, who recently returned from Toledo, will head a personally conducted tour of friends to the Willard-Dempsey fight July 4. The party will leave here on the afternoon of July 3 and return immediately after the bout. Those who will accompany Owens are: Arthur Aiston, Ned Fosburg, Walter Taylor, Danny Simmons, "Kid" Patten, "Duke" Fosse, Walter Betts, Assistant District Attorney Jack Sullivan and Arthur Bramwell.

BERNSTEIN ARRANGING SHOW

Freeman Bernstein has arranged with Major R. H. Ferris, Morale Officer at Camp Upton, to stage a society circus at the camp for the benefit of the Morale and Athletic fund the second week in July. Twenty acts are to be used, as well as several novel turns presented by summer residents of Long Island. The fund will receive 20 per cent. of the gross receipts as its share of the event.

FRED FLECK INJURED

WINSTED, Conn., June 20.—Fred Fleck, theatrical manager in the employ of A. H. Woods, and his wife, formerly Grace Fielding, niece of Joseph Jefferson and former member of the "Parlor, Bedroom and Bath" Company, which her husband managed, were injured in an automobile accident here tonight when their car skidded near Thompsonville and plunged down a steep embankment into a stream.

Besides the Flecks, the machine contained Chester Read, an aviator just returned from France, Mrs. Eva M. Mann and her ten-year-old daughter, Dorothy. Fleck escaped with a fracture of the right collar bone, Read received a compound fracture of the left arm and his left leg was seriously bruised. Mrs. Fleck, Mrs. Mann and the little girl were bruised and suffered from shock.

Mrs. Fleck, who was driving the car, is reported to have lost control when a car in front, which was having engine trouble, suddenly slowed up. The Fleck car crashed through a guard rail into a tree and then plunged over a thirty-foot rocky ledge into the stream.

Fleck is a former New York City Alderman, having been elected to serve from the sixth assembly district. He has been associated with the Woods' offices for the last twelve years and met and married his present wife while she was a member of the show he managed. Fleck's son, Fred Jr., is also employed by A. H. Woods. They live in Bayside, L. I.



JAMES B. CARSON

Who Just Closed a Two Years' Engagement with John Cort's "Flo Flo" Co.

ORGANIZING BALL LEAGUE

An endeavor is being made to organize a theatrical baseball league made up of members from all branches of the profession. At present, those organizations which have been called upon to put teams in the field are the Friars, N. V. A., Lambs, Lights, Cohan and Harris office; Keith Booking Agents; Loew Office Agents and the Green Room Club.

At the present time, the only organizations which have ball teams are the N. V. A., Lights and Cohan and Harris. It is the intention of the promoters of the new league to start its season on July 1 and continue play until Labor Day. Games are to be played on Saturday, Sunday and holidays. It is understood that a handsome prize will be awarded to the members of the team which will "pull down" the pennant of the theatrical league.

In the meantime, the N. V. A. team is desirous of getting a little practice and desires teams which have any Saturday or Sunday dates open to get into touch with John Liddy at the N. V. A. Club, who will arrange games. For practice each morning the team use the Central Park Ball Grounds at Sixty-sixth street and Eighth avenue.

WASHINGTON BUSINESS HURT

WASHINGTON, June 23.—The departure of 75,000 war workers from the capital has resulted in a big slump in theatre business here. With the coming of the warm weather and the departure of men and women who resided elsewhere, but had come here to do war work, thus keeping the theatres going at top speed, there was a decided slump and, as a result, only one house featuring a legitimate show is still open.

The Marshall Stock Company is playing to good business at the Garrick and will probably continue there until Labor Day. Poli's is doing fair business with the Paul J. Rainey picture. The Keith vaudeville house and Cosmo's, a small downtown vaudeville house, remain open, with no sign of letting down. The Lyceum and Gaiety, burlesque houses, closed last week.

"UNCLE JOSH" TO TOUR AGAIN

"Uncle Josh Spruceby" will again be sent on tour the coming season in a route that will take it from coast to coast. It will be brought strictly up to date and several new scenes incorporated. The "Hayseed Band" will be the feature, with street parades daily. An entirely new scenic production will be carried and a company of twenty-five people will be engaged. Negotiations are now in progress to obtain the services of a well known character actor for the part of "Uncle Josh."

P. F. Heavey will direct the tour.

EDGAR ALLEN DIVORCE TRIED

Justice Giegerich in the Supreme Court Friday reserved decision after hearing the testimony of numerous witnesses in the divorce action instituted by Elizabeth Green Allen against Edgar Allen, of the Fox Vaudeville Agency. "Abe" Feinberg appeared as the star witness for Mrs. Allen. Others in the court room to testify for the plaintiff were Arthur J. Horowitz, George Sofranski and Lew Leslie. Mrs. Allen is known in screen circles as Ethel Green.

TO TAKE "SOME NIGHT" ON ROAD

For the purpose of producing "Some Night," a musical comedy, on the road next season, Herman L. Roth incorporated last week the Palace Producing Co., Inc., under the laws of New York State, with a capitalization of \$5,000. Jack Goldberg, Seymour Felix and Grover C. Roth are named as directors of the new corporation.

The piece was produced last season by Joe Klaw at the Harris Theatre. Negotiations are pending to have Franklin C. Ardel appear in the feature role.

PURCELL GOING INTO VAUDE

Charles Purcell, the tenor of the "Monte Cristo, Jr." company, will play a few weeks in vaudeville following the closing of the Winter Garden production next month.

"WHO CARES?" DIDN'T CARE

Probably the wad of theatrical money—theatrical in name only—bet on Who Cares in the first race at Jamaica last Thursday, proved too much for the colt owned by Frederick E. Goldsmith, the theatrical lawyer, for it ran second, which caused a number of pinochle and booking agents in the Putnam Building to dig their finger nails in their empty pockets.

Who Cares was touted as a "sure thing" from Special Term Part Three of the Supreme Court, where Mrs. Edgar Allen's divorce suit was on the trial calendar, to the last arm chair in the rear of Reuben's delicatessen store, and theatricaldom, en masse, is reported to have bet all the money the tax collector failed to get on the colt.

The price on the horse was 15-5 for first, 1-2 place and out for show, and when Freddy Goldsmith's colors, sported by Jockey Factor, they being purple, with a white "G" front and back and a white cap, flashed by the judges' stand second, those performers, managers and booking agents who had come to the track to see the horse run for their money, rolled their eyes and seemed to forget all about K. and E.'s not being exactly on speaking terms.

Goldsmith and some of his intimate friends are reported to have bet \$5,000 on the horse.

PERCY HEATH GOES WEST

Percy Heath, who was engaged by Flo Ziegfeld about five weeks ago to look after the publicity of the "Frolic" shows atop the New Amsterdam Theatre, left Ziegfeld's employ last Saturday to accept a position in the scenario department of the Universal Film Company in Universal City, Cal. He left for California on Monday of this week.

Victor Kiraly, manager of the "Frolic" shows, has been placed in charge of the publicity atop the New Amsterdam, and, with the assistance of J. J. Mara, will combine the publicity with his managerial duties, as heretofore.

Rehearsals for a new midnight show were scheduled to begin atop the New Amsterdam on Tuesday of this week, but have been deferred until next week because Ned Wayburn, who will produce the new "Frolic" is still busy rehearsing and making changes in the current edition of the "Follies" which opened at the New Amsterdam a week ago Monday.

GERRY SOCIETY STOPS CHILD

Barbara Sabine, six years of age, who appeared in the "Shimmy" scene of "Scandals of 1919" at the Liberty Theatre, has been withdrawn from the cast, through the activities of the Gerry Society.

According to the management of the show, permission was granted by the office of the Mayor for the appearance of the child. However, after the first performance, it was decided to cut the running time of the show and the scene in which Barbara appeared was cut down and her part eliminated. They claim all the child did was to walk across the stage and recite a few lines at the climax of the "shimmy" scene.

HITCHCOCK MAY ENTER "FROLIC"

It was reported early this week, but could not be confirmed, that Raymond Hitchcock would appear in the Ziegfeld "Frolic" show atop the New Amsterdam Theatre during the Summer.

This arrangement would give Hitchcock, who recently returned from London, where he appeared in the Palace revue, a chance to work while rehearsing the newest edition of the "Hitchy Koo" shows scheduled to open the latter part of this Summer.

WANT \$30,000 FOR RIGHTS

Weber and Anderson are said to be asking \$30,000 for the film rights of "Nothing But the Truth," the recent vehicle used by Willie Collier.

BROKERS BUY FIELDS SHOW

The ticket brokers last week made a buy of eight weeks for the Lew Fields show, "The Lonely Romeo."

OVERSEAS THEATRICAL LEAGUE ENDS USEFUL EXISTENCE

Organization That Has Sent Many Performers to Entertain Soldiers Goes Out of Business. Three Hundred and Fifty Still "Over There"

The Overseas Theatrical League passed out of existence last Saturday, a few days after the announcement was made that no more performers would be sent across.

At the present time, there are more than three hundred artists still overseas, all of whom will probably be back in the United States by the 15th of July. These are leaving France in such numbers as can conveniently be accommodated on all American-bound vessels. The women are coming first, because General Pershing has indicated that he is desirous of having all American women war workers out of France by July 1. Herman Paley, the composer, who was sent overseas last October, is in Paris at present, looking after the sailing arrangements for the remaining players. He was appointed chairman of the committee in charge of sailing arrangements.

Winthrop Ames was one of the principal founders of the America's Over There Theatrical League, which was the predecessor of the Overseas Theatrical League which last week went out of business, and which had been run under the auspices of the Y. M. C. A. since last October. The league was founded by Ames April 27, 1917, and quarters were established in the Little Theatre. James Forbes became associated with Ames as director of the league's activities.

The executive heads of the league were Virginia Chauvenet, formerly with Mrs. Fiske in "Erstwhile Susan," and who left the stage to lend her activities to the league, and Johnson Briscoe, former general manager for Joseph Riter, the producer.

On November 1 of last year Ames resigned as active head of the league, and Forbes took his place. The name of the organization was changed from America's Over There Theatre League to the Overseas Theatrical League, and new quarters established in the building at 19 West 44th street. Forbes resigned as head of the league December 5 last, Virginia Chauvenet and Johnson Briscoe becoming the actual heads of the organization, whose activities had already passed under the control of the Y. M. C. A., the latter organization having worked in unison with the league from the very beginning.

The league then moved from its 44th street quarters and established quarters at No. 3 West 43d street. There it remained until a week ago last Saturday, when the offices were given up owing to the cessation of the league's activities.

All told, a total of 454 performers were sent overseas by the league since it was organized in 1917. Most of those who are at present in France have not only entertained American soldiers in hospitals and other places throughout France and Belgium, but, since the signing of the armistice, have also entertained American soldiers in Germany. Before leaving for overseas, the performers gave a total of 135 shows here, appearing before soldiers at the various camps and hospitals.

Virginia Chauvenet and her co-worker head of the league which is now no more, stated last week that they would seek employment elsewhere. The former will go back on the stage and the latter expects to go back into the theatrical business.

The following units and individual performers were still in France when the organization which sent them over ceased its activities here last week:

Comedians

Edna Aug, Tossing Austin, Evie Bowcock, Billy Broad, Billy Bowman, Fan Bourke, Harry Bartell, Billy Burns, Sim Bordeaux, Joe Cristle, Eddy Coe, Jack Carter, Gilmour Corbin, Lillian Coe, Ora Clyde, John M. Campbell, Del-A-Phone,

Jack Edwards, Arthur Fisher, Dave Gardner, Billy Gould, Belle Gold, Walter Hawley, Clara Howard, John Kennedy, Agnes Kayne, John Lombard, Richard Lombard, Lillette, Jos. B. Mack, J. Wallace Mackay, Hazel Moran, Edna Northlane, Ollie Northlane, Dick Richards, Jack Riano, Harry Redelle, Lew Ricci, Carmon Scales, Max Stamford, Justin Tannean, Fred Truesdell, Joe Waldron, Ann Walter, Tommy White, Will-E-Ride.

Vaudeville, Singing and Dancing Teams

Rex Adams, Vera Thomas, Black and Tan, Bill Bailey, Lottie McCrea, Arthur Bell, Leah Bell, Bert Brennan, Josephine Murley, Samuel Critcherson, Lester Swayd, Fred Denny, Marie Morrison, Billy Dacey, Frank W. Chase, Frank DeMont, Gracia DeMont, Leo Doherty, Viola Doherty, Joseph Egan, May De Mar, Del Elliott, Edna Elliott, Al Findlay, Libby Blondell, Lawrence Fein, Vera DeVarney, Eddie Fredericks, Olive Palmer, Boyd Gilmour, Catherine La Tour, Billy Heins, Rose Washburn, Thomas Hoier, Esther Wheelock, Jack Hall, Gertrude Gibson, Tony Hunting, Corrinne Francis, Jerome Jackson, Jane Barber, Andru Lewis, Helen Norton, James F. Kelly, Emma Pollock, Phil Mills, Bessie Moulton, Emory Manley, Mabel Golden, Billy Morris, Bertha Morris, Harry Perry, Frank Vardon, Billy Pryor, Mae Addison, Eddie Paul, Hazel Arnold, Helen Primrose, Louise Primrose, William O'Clare, Mrs. William O'Clare, Harvey Storts, Pauline Link, Irene Temple, James E. O'Brien, Jack Wilbur, Gene Harrington.

Pianists

Pauline Arnold, Jimmie Brown, Eddie Burke, Irving Bloom, Adele Beatty, Mary Cameron, Ruth Chivvis, Arthur Chaplin, Marie Deveraux, Walter Dale, Arthur Downing, Leita Dowdy, Charmion Furlong, Sara Ferguson, Helen Goff, Elizabeth Griffin, Henry Gideon, Ruth Garland, Floyd Harris, Roy Herbert, Jack Hanson, Amy Horton, Dorothy Haynes, Aline Kuhn, Helen Kessel, Mary Kellogg, Jack Lee, Edward Lippi, Bonnie Murray, Ruth McLinn, Herman Neumann, Adeline Packard, Charlotte Peckham, Herman Paley, Edmund Porray, Gertrude Quay, Clara Rabinowitz, Ruth Rossuck, Lillian Ramsay, Jonsa Rose, Edith Sanders, George Spink, Jack Storey, Alice L. Sattersfield, Ida M. Selby, Robert Sterling, Nina Tuttle, Raymond W. Walker, Marie Walsh, Kathie Watkins, Hazel Woillard.

Singers

Alfred Armand, Tracey Albert, Minerva Albert, Patricia Baker, Ruth Benton, Helen Bertram, Eleanor Burns, Dixie Brown, Ella May Bassett, Blanche Buford, Ina Buford, Louise Carlyle, Bessie Carrette, Margaret Coleman, Lola Chalfonte, Marie Cavery, Josephine Claire, Louise Carleton, Fredrica Cobb, Lucy Lee Call, Louise Coffey, Beulah Crofott, Angie Cappell, Vera Coburn, Gertrude Dallas, Betty Donn, Ruth Duval, Marguerite Duval, Joseph Davies, Hetty Deum, Paul Denisk, Jean Evans, Gene Ford, Frances Golden, Constance Gidcon, Nat Goode, Rosina Henley, Forrest Hutton, Elsie Hasbrouck, Mona Hubbard, Sidney Harris, Ida Brooks Hunt, Blanche Huntington, Neida Humphrey, James Irwin, Lydia Irving, Hinda Hand, Stella Hoban, Nellie Kouns, Sara Kouns, Florence Page Kimball, Bessie Leonard, Wanda Lyon, Flora Laughlin, John McIntosh, Carroll McComas, Mignon McGibeny, Marie McFarland, Mart McFarland, Ida May, Frank Oglesby, Hal Pierson, Fayette Perry, Katherine Rosser, Ethel Rea, Elenor Rogers, Nelda Stevens, Julia Meade Starkey, Adele Sturtevant, Pearl B. Selby, Jack Scotty, Gladys Sears, Helen Scott, Mary Shupac, Sue Stead, Margaret Sum-

ner, Doris Thayer, Jane Tuttle, Ellen Tate, Muriel Tannehill, Harry Truax, Vera Vardon, Dorothy Williams, Beulah Walton, Ida Van Tine, Elizabeth Ward, Princess Blue Feather, Agnes Patterson.

Play Directors

Ethel Clifton, Dorothy Donnelly, Grace Henry, Dinnie McDonald, Laura Sherry, Dallas Tyler.

Miscellaneous Musicians

Mildred Dilling, L. J. Delroy, Mae Kessler, Charles Millard, Fred Millard, J. B. Waldo.

Dancers

Kova Garda, Dave Johnson, Blanche Savoie.

Physical Instructors

Michael Leonard, Prof. Will Lee Lea.

Managers

Madison Corey, Eugene Hall, Fred Kimball, Edwin Jack, Percy Weadon.

Monologists

Lucille Adams, Laura Carpenter, Eleanor Haber, Burr McIntosh, Blanche Seymour, Catherine Schenk, Fanny Bourke, Araminta Schoch, J. L. Selby.

Female Impersonators

Arico, Eddie Clemens, Stanley Rogers.

Magicians

Annie Abbott, George Clifford, Chalbert, Thomas Dermotti, Carl Guder, John Neumann, Henry Marcus, Nicolan, La Violette, Clarence Willard.

Chalkogolists

J. Franklin Caveny, Elsinore Girton.

Legitimate Actors

Betty Barnicoat, Alice Baxter, Phyllis Carrington, Leo Curley, Dorothy Chesmond, Marie Falls, Mary Hampton, Louise Hamilton, Judith Ives, J. Bratton Kennedy, Alice Martin, Ethel Martin, Homer Miles, Patricia O'Connor, Elizabeth Paige, Albert Perry, Jack Raymond, Sydney Shields, Marion Tanner, Irene Timmons, Madge West, Pauline Whitson, Mary Lena Wilson, Walter Young.

Dramatic Sketches

Jane Aubrey, Hazel Haslem, Joe Banister, Joan Storm, Anthony Berger, Helen Aubrey, Russell Rhodes, Hazel Haslett, Ethel Taylor, John Roach, Lida McMillan, Bert Snow, James W. Teed, Mollie Lazell, Bertha Wyatt.

Violinists

Enid Alexander, Lucile Collette, Carmen Evans, Grace Howell, Josef Konecny, Constance Karla, Dura Ronca, Katherine Raymond, Charles J. Roger, Yvette, Zenita.

FOUNTAIN PEN CAUSES SUIT

A. H. Woods' attorneys, House, Grossman and Vorhaus, were requested last week to accept service of a summons and complaint in a municipal court action brought against Woods by Isabel De War, who says she was injured in the Harris Theatre last December when a fountain pen fell from one of the upper balconies and struck her on the head while she was sitting in the orchestra.



SONIA DE CALVE

Who Will Be Seen Next Season in a Broadway Musical Production

DATES AHEAD

Burlesque Club Outing, June 29.
"Gaieties of 1919"—Opens 44th Street Theatre, June 30.
"The Acquittal"—Cohan and Harris, opens Atlantic City, June 30.
"The Storm"—George Broadhurst, opens Atlantic City, July 7.
"Welcome Home"—Comstock and Gest, opens Lyric Theatre, July 7.
"Oh, My Dear"—Comstock and Gest, opens Atlantic City, July 14.
"The Love Boat"—Henry W. Savage, opens Boston, Aug. 2.
"Not To-night, Josephine"—A. H. Woods, opens Atlantic City, Aug. 4.
"Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Neil O'Brien's Minstrels"—Open Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"The Challenge"—Selwyn & Company, open Selwyn Theatre Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 13.
"The Bantam V. C."—A. H. Woods, opens Bijou Theatre, Aug. 18.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
"Little Love Birds"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
"The Illusionist"—A. H. Woods, opens Washington, September 7.
"The Little Whooper"—Abe Levy, opens Atlantic City, September 15.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Southern and Marlowe opens in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

ATTACH BRYMM'S SALARY

As the result of a salary attachment secured by Alfred Beekman, last week, against Lieutenant J. Tim Brymm, the colored band leader, who is now conducting a band at the Hotel Shelburne, Brighton Beach, the balance of an unpaid judgment obtained eight years ago by House, Grossman and Vorhaus was collected.

Ten years ago, Brymm and Richard McPherson were songwriters under contract to Jos. W. Stern & Company, the music publishers. The latter sued Brymm and McPherson for alleged breach of contract and the latter retained House, Grossman and Vorhaus to look after their side of the case.

About two years after the litigation was over, the lawyers sued Brymm and McPherson for a balance of unpaid legal fees. House, Grossman and Vorhaus obtained a judgment for \$200 against their former clients. Brymm agreed to settle the judgment by paying small amounts at stated periods on account. He paid all but about \$75. Last week, Beekman decided that it was time Brymm paid the balance, so he obtained an order attaching the band leader's salary and the judgment is now entirely paid.

HIP BOOKS MANY CONCERTS

The Sunday concerts at the Hippodrome, which will be presented during the Winter of this year, promise to eclipse anything so far presented at the big playhouse. The list of attractions includes the names of Tetrazini, McCormack, Galli-Curci, Rudolf Ganz, Madame Alda, the Metropolitan Quartette, Ysaye, Elman, Zimbalist, Seidel, Nahon Franko, Alma Gluck, Barrientos, Rosa Raisa and others whose names cannot yet be divulged. The Philharmonic, The Detroit Symphony, and Cincinnati Symphony Orchestras will give concerts and the Chicago Opera Association will present its programmes there.

SIX SHOWS CLOSE

Six more New York shows are added to the list of closings. They are: "Who Did It" and "Take It From Me," which closed last Saturday night, and "Please Get Married," "The Lady in Red," "Dark Rosaleen" and "Daddies," which close next Saturday night.

MANAGERS' ASS'N PLACES MEMBERS UNDER \$10,000 BOND

All Agree Not to Use An Equity Contract During Coming Season Under Penalty of Forfeiture—Equity Is Awaiting Reply to Taft-Hughes Note.

Determined to forestall all future attempts of the Actors' Equity Association to bring them to terms, whereby they would compromise on an Equity contract, the newly formed producing Managers' Association, at a meeting held Monday, placed their members under \$10,000 bonds each not to sign a contract of the Equity variety unless they desired to forfeit the bond posted.

This move, which was agreed upon by the managers last week, is the first active step they have taken in the controversy with the Actors' Equity Association since the time the latter voted to adopt the "closed shop" idea, and followed the order of the Equity, at a meeting held in the Hotel Astor last week to its members, not to sign any contract which was not an Equity form or had not been submitted to the organization for its approval. They also, at this meeting, instructed their members to avoid companies whose membership was not entirely made up of Equity people.

The managers, during the last week, were rather reluctant to discuss the matter, several of them on Monday venting their feelings with respect to the attitude of the Equity in the matter.

Martin Herman, of the A. H. Woods' office, in discussing the matter, called attention to the fact that it was his associates and his own organization who risked all of the capital to put in shows, took all the chances and faced all of the losses, and under the circumstances he felt they should be permitted to run their own business without suggestion from the Equity Association.

He stated that there was never a season that his concern did not advance from \$50,000 to \$65,000 to actors on account of their salaries, even before their plays were produced. He said the manager is

always perfectly willing to do this, for, of course, the actor must live while awaiting a job.

With respect to the demand of the Equity for a contract which would provide for pay for Sunday night performances, Franklin Underwood, of the Oliver Morosco office, said:

"This would prove equally disastrous for the actors and the managers. Many shows are kept on Broadway at a dead loss, so they can be established as 'hits' and be boxoffice attractions on this reputation on the road the following season.

"Should the manager be willing to take this loss in anticipation of profits on the road, he is doomed to disappointment under the plan of the Equity, inasmuch as the Sunday night performances west of the Mississippi are the most remunerative of the entire week, and it is upon the Sabbath shows that the manager relies to recoup his losses of Broadway.

"Then, if the extra salary list demanded by the Actors' Equity cuts into the profits of the week heavily enough to counterbalance the receipts of the Sunday night performances, the management is going to be the loser. And, under such conditions, he is not going to keep his shows in New York under a loss to groom them for the road. That would just mean a lot of actors will be out of work after a few weeks, when they might, under the old regime, have had at least two seasons of work."

Frank Gillmore, when seen on Monday, refused to discuss the new move of the managers' organization, saying that they were waiting for the managers to hold a meeting whereby they would take up the matter of William H. Taft and Charles E. Hughes arbitrating the alleged differences between the organizations.

TO FEATURE MURIEL OSTRICHE

"The Dream Girl" is the name of the first musical play which will be produced by the newly organized Popular Production, Inc., formed last week with a capitalization of \$200,000 to feature Muriel Ostriche, the motion picture actress, in plays and films.

Chamberlain Brown is president of the new producing corporation, Morris Lippman is vice-president, Muriel Ostriche is secretary, and Walter Irving treasurer.

Miss Ostriche, who recently married a wealthy garage owner, will be starred in "The Dream Girl," which was written by Walter Irving and Arthur C. King. It is also planned to feature her in a series of motion pictures.

GET MALONE AS MANAGER

Comstock and Gest have completed arrangements by cable, which will bring Capt. J. A. E. Malone, for the past twenty-five years general manager for the late George Edwardes, in London, over to their organization as the London general manager for the Comstock and Gest attractions.

Capt. Malone has been in America on several occasions, when he staged a number of Edwardes productions here.

MOROSCO TAKING REST

Oliver Morosco, Jay Barnes and Mrs. Barnes, last week left for a ten-day trip in the Adirondacks prior to the putting into rehearsal of several of the pieces which Morosco will try out this summer.

SIGN DICKSON AND HYSON

Dorothy Dickson and Carl Hyson have been engaged to dance in the "Midnight Whirl" at the Century Grove, beginning June 30, by special arrangement with Cohan and Harris.

CHICAGO SEES "LIBERTY BELLS"

CHICAGO, June 19.—"The Liberty Bells" was presented last night at the Playhouse by the 33d Division boys, and proved to be a real good entertainment. The book was written by Arthur Kassel and the music by Sol Cohen, and while the show had seen good service over in France this was its first American production.

Many of the boys who took part are Chicagoans, and they were given a hearty reception.

The piece bears a strong resemblance to a burlesque but there is more olio than book and every soldier in the cast has an opportunity to give a specialty. The scenery—there is only one scene—was painted by Corporal Robert Lester, while the 33d Division was moving through Luxemburg. It represents the interior of a French emporium.

The Yellow Cross Jazz Band, the band of the Thirty-third, occupied the orchestra pit and, under the leadership of Sergt. Sigmund Meyer, it furnished good music.

In the company are Sergts. George Ansley, William Black, Sol Cohen and John Murray, Corporals Charles Schemmel and Privates Lester Cuneo, Julius Kahn, Albert Liese, Frank Morris, Owen Murphy, Arthur Kassel, Lester New, Henri Newell, Donald Ten Eyck, and Lloyd Van Hesley. In the band are Edward Cech, Harvey Christensen, Stephen Halpin, Jesse Riese, and Carl Wolf.

There is one girl in the show, a Miss Buchaire, who, of course, plays the heroine.

There was a rube musical specialty by Schemmel, Cohen and Kassel, a feature of which was the rendering of "Love's Old Sweet Song." Other numbers were "My Rose of Japonese," "Give Me Jazz" and "Homeward Bound."

The music was snappy and pleasing and the show was thoroughly enjoyed.

MISSOURI TO HAVE MANY FAIRS

JEFFERSON CITY, Mo., June 24.—The following is the newly revised list of fairs to be held in Missouri in 1919, as compiled to date by Secretary Jewell Mayes, of the State Board of Agriculture:

Missouri State Fair, Sedalia, August 9-16, E. C. Bylander, secretary.

Fall Festival St. Joseph, September 8-12, B. G. Voorhees, president.

International Farm Congress and Soil Products Exposition, September 24-October 4, W. L. Drummond, managing director; Farm Congress program, September 25, 26, 27, Convention Hall, Kansas City.

American Royal Live Stock Show, Stock Yards, Kansas City; W. H. Weeks, secretary; November 17-22.

Atlanta, Macon County; V. D. Gordon, secretary; September 23-25.

Bethany, Harrison County; W. T. Lingle; September 2, 3, 4, 5, 6.

Birch Tree, Shannon County; R. H. Corbet (date not set yet; may not have fair).

Bolivar, Polk County; F. L. Templeton, September 2-5.

Brookfield, Linn County; W. W. Martin; date not set.

Bunceton, Cooper County; Edgar C. Nelson, secretary-treasurer; September 3, 4, 5.

California, Moniteau County; Florence G. Hickcox; August 26-29.

Callao, Macon County; E. G. Jones; September 16-18.

Cape Girardeau, Cape County; R. W. Whitelow; September 16-29.

Carrollton, Carroll County; Leo Archibald; date not set.

Carthage, Jasper County; Emma R. Knoll; August 26-29.

Concordia, Lafayette County.

Grove Coeur Lake Park, St. Louis County; George Bowles; September 18-21.

Cuba, Crawford County; Jos. F. Marsh, Steelville; September 16.

DeSoto, Jefferson County; C. J. Davidson; September 9-12.

Easton, Buchanan County, Fair; Louis Boyer; September 10-13.

Fayette, Howard County, Fair; N. F. Frazier; August 5, 6, 7.

Forest Green, Chariton County; Henry Rohon; September 11-13.

Green City, Sullivan County; E. A. Jones; August 19-22.

Independence, Jackson County; W. H. Johnson; August 19-22.

Jacksonville, Randolph County; George W. Butler, 607 Jackson street, Macon; August 26-28.

Kahoka, Clark County; P. I. Wilsey; September 2-5.

Kennett, Dunklin County; L. R. Jones; October 1-4.

Knox City, Knox County; L. E. Westcott; August 12, 13, 14, 15.

WANTS MEMBERSHIP BACK

Charging that he was suspended from the club illegally, Robert B. Kegerreis, a former actor, last week sued out a writ of mandamus in the Supreme Court which directs The Players' Club to show cause why he should not be reinstated and restored to his full membership rights.

According to the affidavits filed by William Berg, Kegerreis' attorney, The Players' Club suspended him on the written complaint of Salisbury Field and George K. Denny, members of the club, and who charged that on one occasion, in the grill of the club, Kegerreis had sworn at the complainants and otherwise deported himself in a manner unbecoming to a member of The Players.

Kegerreis says that the animus of his fellow-members was aroused when he protested against the acceptance by the club of an exploded shell which had been sent from England, where it had been fired at a Zeppelin during the war.

Last February, it is charged, Kegerreis annoyed several army officers who were in the grill of the club as guests of Salisbury Field, by walking over to their table and remarking "whether it was not unconstitutional for the government to send United States troops abroad to fight."

Because of the army regulations, none of the army officers made reply, but growing out of this alleged incident, an argument ensued between Kegerreis and a Mr. Van Zile, during which the former is alleged to have used the language set forth in the letters of complaint sent to the club officials.

The motion on the writ was adjourned last week by Judge Hendrick until July 21, at which time Kegerreis says he will produce Alonzo Price, author of "Somebody's Sweetheart," who was present at the argument in the grill, and who will help Kegerreis deny the charges made against him.

TENOR SUES COMMONWEALTH

Guido Ciccolini, tenor of the Chicago Opera Company, who is now appearing in vaudeville, instituted, last week, litigation to recover \$1,000 for salary and damages from John Phillip Sousa and the Commonwealth Opera Company.

The tenor, in his complaint, alleges that Sousa, as president of the opera company, signed a contract with him for a one week's engagement in "The Geisha," to be produced at the Brooklyn Academy of Music. On account of difficulties, the Commonwealth organization did not put on the piece. When Ciccolini appeared for rehearsal at the Academy of Music, he was informed by some new producers that his services would not be required.

Immediately, thereupon, he placed the matter in the hands of his attorney, telling him to bring suit, as he had been inconvenienced to the extent of attending rehearsals and his name had been used by the Commonwealth for advertising purposes. The corporation was served in the action last week but Sousa could not be located, as he is on tour with his band. He will not be in the jurisdiction of the New York courts until Christmas time, when his tour will have been completed.

FAY BAINTER'S HOME ROBBED

Fay Bainter's city apartment was robbed last week. Policemen and detectives have been unable to determine the amount of valuables taken and Miss Bainter learned of it only late in the week. The house is at 17 East Thirty-fifth street. She left it on June 8 to occupy a country home at Sound Beach, Conn., for the Summer, commuting to the Astor where "East Is West" is playing.

DORALDINA LEAVES REISENWEBER

Doralina has left Reisenweber's to appear in "In the Red Dawn," Thomas Dixon's play. Rehearsals start this week. Doralina will have the role of a South Sea Islander.

ABE LEVY HAS NEW PIECE

Abe Levy will produce next fall "The Little Whopper," a musical comedy based upon "Miss George Washington," a motion picture in which Marguerite Clark appeared. Otto Harbach and Rudolph Friml are now finishing it.



JOE WILMOT NIEMEYER

who played the leading juvenile role in Comstock, Elliott and Gest's "Oh, Lady! Lady!" Company last season (on tour)—and who is now dancing with Lew Fields' Summer production, "A Lonely Romeo," at the Shubert Theatre, New York.

EFFORT TO TAKE AWAY WHITE RAT A. F. OF L. CHARTER FAILS

Labor Heads Refuse to Give It to Representatives from Actors' Equity Association at Atlantic City Convention
—Gillmore and Nilson There.

ATLANTIC CITY, June 23.—The White Rats Actors' Union will hold their charter in the American Federation of Labor for another year, at least. Despite the endeavor of other organizations to grasp it away, no action was taken to abrogate it at the Convention, which is finishing its business session today.

Francis Wilson and Frank Gillmore, on behalf of the Actors' Equity Association, were here last week for the purpose of inducing President Samuel Gompers and other Federation officials to take some action toward revoking the Rat charter or to issue to their organization a blanket membership in the A. F. of L. All sorts of arguments were brought to bear on Gompers and his colleagues, but they remained stolid and upheld the Mountford-Fitzpatrick organization by telling those who desired to affiliate with labor that they could get a sub-charter from the White Rats. This, however, the Wilson-Gillmore party would not do and after spending several days here returned to New York.

INDICT NEWMAN EMPLOYEES

Philip Guryan and Robert Bihn, employed in the theatre ticket agency of Leo Newman, at 1482 Broadway, the former as manager and the latter as a salesman, were indicted last week by the Grand Jury, the indictments charging perjury alleged to have been committed by both at the trial of Bihn in the Magistrate's Court several weeks ago.

Both are accused of having testified falsely at Bihn's trial before Magistrate Frothingham in the West Side Court, where Bihn was charged with having sold two \$3 tickets for "The Jest" for \$4 each, which is 15 cents more on each ticket than the recently passed Kilroe-Williams ordinance permits to be charged.

Lester Lloyd, a process server in the District Attorney's office, testified that Bihn sold him the tickets for "The Jest" on May 27. However, Guryan got on the stand and testified that he had actually sold the tickets to Lloyd, Bihn merely handing over \$2 change from a \$10 bill to Lloyd at the request of Guryan, who said he not only negotiated the sale but also accepted the money for the tickets from Lloyd.

Magistrate Frothingham dismissed the complaint against Bihn, whereupon Assistant District Attorney Kilroe, who prosecuted the case, moved that Guryan and Bihn both be held for perjury, the latter because he had substantiated Guryan's testimony. This the magistrate refused to do, so when Kilroe got back to his office he began collecting the evidence against Guryan and Bihn. This he presented to the Grand Jury last week and it resulted in their indictment.

LIGHTNIN' TO TOUR ANTIPODES

Arrangements have been made for a company to present "Lightnin'" on a tour of the principal cities in Australia and New Zealand, the trip lasting forty-five weeks.

The company which will leave San Francisco July 8 will arrive in Sydney July 29. John D. O'Hara has been engaged to play the leading role and rehearsals are already going on with the following principals included in the cast: Frances Robertson, Diana Wilson, J. Francis O'Reilly, Edward Toms and John Beck. Minor roles will be filled with Australian players when the company reaches the Antipodes.

O'Hara had signed with George M. Cohan to appear in "Look Upon the Prisoner" and upon hearing that he might be engaged for the lead in "Lightnin'," asked Cohan to be released from the contract. The latter agreed.

Little could be learned here, however, of the purpose of the White Rats in keeping their charter. Whether they intend reviving the organization again or not is evidently a matter between Mountford and Fitzpatrick as they have not disclosed any of their plans with respect to the future of the organization.

On Friday, Fitzpatrick submitted a resolution to the convention, which was adopted by the body. The purpose of the resolution has, as yet, not been made public.

Copies of the report of Referee Samuel Shuldenfrei were distributed to members of the convention to acquaint them with the White Rat investigation, which, on account of the financial status, caused the organization to be pronounced insolvent by the representative of the court.

Besides the members which the White Rats claim they have at present the Hebrew Actors' Union, which holds a sub-charter from that organization, is helping to pay the White Rats per capita tax and charter fee.

INCORPORATES LITTLE THEATRE

Oliver Morosco has organized a corporation to take over and control the Little Theatre, which he recently acquired from Winthrop Ames. The corporation is known as Oliver Morosco, Inc., and is capitalized at \$10,000.

When the certificate of incorporation was sent to the Secretary of State in Albany, by House, Grossman and Vorhaus, Morosco's attorneys, last week the secretary refused to file it because there are already two Oliver Morosco corporations recorded in Albany. These are the Oliver Morosco Photoplay Company and the Oliver Morosco Theatre Company. The secretary explained that a third Morosco corporation might tend toward a confusion of corporate names.

However, Alfred Beekman, of House, Grossman and Vorhaus, who drew the papers for Morosco, gained the consent of the other two Morosco corporations to the name of the third Morosco corporation, and this being sent to the office of the Secretary of State, the latter accepted the certificate.

DRESSER SUIT IS HELD OVER

The \$50,000 suit of Louise Dresser against Klaw and Erlanger, which came up in the Supreme Court before Justice Cavegan last week, has been held over until next October, the court adjourning until then.

Miss Dresser was appearing in "Have a Heart" at the Liberty in February, 1917, when she fell and received injuries which, in addition to causing physical sufferings, caused her to lose engagements which she valued at \$30,000. The attorneys had agreed that only one of the co-defendants should face the responsibility. The withdrawal of a juror, agreed upon by the rival attorneys, was the last move prior to adjourning the case until next fall.

LUCILLE LAVERNE ASKS DIVORCE

A suit for absolute divorce has been brought against William Waide Scott by Lucille Laverne, through her attorney, Herman L. Roth, in the Queens County Supreme Court. They were married in Atlantic City on July 7, 1912, and for several years lived together happily. Her husband was guilty of misconduct, alleges Mrs. Scott, however, on December 15, 1918, with a woman with whom he registered at the Hotel McAlpin as Mr. and Mrs. Scott. Scott was served with papers on May 27 and the case will come up for trial in July.

TROLLEY TIE-UP HITS CIRCUS

LOWELL, Mass., June 20.—The first trolley tie-up which has occurred here in almost forty years came last week over a difference in the use of a new style of cash register on the cars when 325 carmen refused to use them and walked out. As a result, the Ringling Brothers-Barnum Bailey circus which is here has been hard hit. The show-ground is several miles out and business has been crippled, thousands of dollars having been lost. The strike is likely to spread and may affect the circus at Fitchburg and at Worcester.

ZIMBALIST IS FINED

Efrem Zimbalist, the violinist, was fined \$25 last week for speeding at the rate of twenty-seven miles per hour on Seventh avenue. J. J. Lesser, his attorney, was with him in court and it was explained that he was returning from Fisher Island when Patrolman Winfield H. Merritt overtook him on a motorcycle.

WOODS BUYS TWO NEW PLAYS

A. H. Woods has purchased two new plays, "Radium," a work in four acts by Ernest Howard Culbertson, is one of them, and the other is "The Man and His Shadow," from the pens of Marjorie Blaine and Stanley Lewis.

KILGOUR GORDON'S PLAY OPENS

DETROIT, June 24.—"The Man Outside," a comedy drama of business by Kilgour Gordon, general press representative for Wm. A. Brady, and Ward Howe, was given its first presentation on any stage by the Jesse Bonstelle players at the Garrick, tonight. It is the story of an unscrupulous promoter who seeks to ruin his former associate by putting across a shady automobile merger and who is foiled by the silent partner of his proposed victim who proves to be "The Man Outside." Into the history of modern business there are injected two romances involving the man outside and the daughter of his partner, the daughter of the promoter and her partner's former accomplice, that help to livify the action. The piece contains much good material, even though the theme, aside from the fact that it introduces the automobile as a modus operandi, lacks originality. It will need considerable pruning in spots and rewriting in others to provide the suspense essential in a piece of this type.

Some of the lines though are bright and, as a whole, the play is well written.

Paul Gordon, as the man outside, and Katherine Cornell, as the daughter of his partner, won the bulk of the plaudits.

PUBLISHERS CAN GET \$50,000,000

(Continued from page 3.)

manufactured and sold the record in Canada, and it is reasonable to suppose that those they disposed of were fully as widely distributed as were those of the Columbia. This would amount to at least another \$800, and the Pathé and other companies doubtless contributed another \$800. The royalties on this one number therefore, amount to \$2,400, at the two cents per copy rate as prescribed by the law.

But there is another clause in the copyright law which increases this amount greatly. The act plainly states that the mechanical reproducing companies must render a statement showing the number of records manufactured to the copyright owners on specific dates. This statement must be accompanied by a check in payment thereof. Failing in this, the companies are liable for damages to the amount of three times the royalties due, or, in other words, six cents per record, in addition to the two cents prescribed by law. The total royalty, therefore, due publishers from the sale of records in Canada similar to those in the case decided, amounts to eight cents.

A glance backward, therefore, over the big selling song hits during the last ten years, makes the estimated \$50,000,000 look small, instead of excessive. During that period, American publishers have issued the biggest selling song and instrumental hits in the history of music publishing. In the Remick catalogue such successes as "Apple Blossom Time In Normandy," "Chinatown," "Gee I Wish I Had a Girl," "Smiles," "Mammy's Little Coal Black Rose," "Great Big Beautiful Doll," and "The Garden of Roses" were published and recorded.

The Witmarks, in their operative, standard and popular catalogues, published a wonderful list of successes, a few of the best known being "A Little Bit of Heaven," "Mother Machree," "Good-bye, Good Luck, God Bless You," "Love Me and the World Is Mine," "There's a Long, Long Trail," "Kiss Me Again," and many others.

In the Jos. Stern & Company catalogue, "In the Shadows," "Out of the Cradle," "My Own Iona," "Nights of Gladness," "Shades of Night," "Sweet Adair" and "My Little Dream Girl" were hits both as published numbers and on the records.

The Feist catalogue hit a high record for successes during this period and published such favorites as "Over There," "Where Do We Go From Here, Boys?" "Good Bye Broadway, Hello France," "Tulip and The Rose," "Don't Bite the Hand That's Feeding You," "Isle d'Amour," "Ireland Must Be Heaven," "You're a Doggone Dangerous Girl," and many others.

The Broadway Corporation's collection of hits during this period contained, among

others, "My Little Girl," "I May Be Gone For a Long, Long Time," "Oh, Frenchy," "You Made Me Love You" and "After You've Gone."

Chas. K. Harris published "Don't You Wish You Were Back Home Again?" "Will You Be True?" "I Miss the Old Folks Now" and others that went on the records.

The McKinley Music Company issued in this period "You Can Have It," "Sweet Hawaiian Moonlight," and "Dallas Blues," in addition to a number of others which sold well both in the published and mechanical reproduction forms.

Harry Von Tilzer put out "Cubana Glide," "Row, Row, Row," "Do You Take This Woman for Your Lawful Wife?" "Last Night Was the End of the World" and "There's Some One More Lonesome Than You."

The Harms Company issued the sensational "Poor Butterfly" and "Somewhere a Voice Is Calling," in addition to many operative hits.

Carrie Jacobs Bond's "A Perfect Day" also comes within the period as well as the big F. J. A. Foster instrumental hit "Missouri Waltz."

The A. J. Stasny Company put over a number of popular sellers, the leaders being the Elsie Janis "Parlez vous" song.

The Waterson, Berlin and Snyder Company enjoyed its greatest prosperity during the ten years embraced in the recent decision. Practically all the big Berlin hits came along then, commencing with "Alexander's Ragtime Band" and ending with "I Hate to Get Up in the Morning," "Mason Dixon Line," "Don't Wake Me Up Till My Daddy Comes Home," are others by this house which were successfully reproduced on the records.

Of the recently formed publishing houses, the Gilbert and Friedland Company issued a big hit in "Are You From Heaven?" and followed it up with "Singapore," and McCarthy and Fisher put out "Rainbows" and several others.

The standard of high class houses were equally as successful as the popular publishers during this time and contributed many big sellers to the record makers.

Other publishers had songs of varying degrees of popularity which were reproduced and will help to swell the big fund which the courts have ruled is due the copyright owners. No attempt in preparing the above list has been made to include the current song or instrumental hits, the popularity of which either in published form or on the records can only be guessed at. The published list herewith gives some idea, however, as to the great sum which has been realized from the sale of the records in Canada, the royalty on which has not been paid.

GOVERNMENT TO EXHIBIT WAR RELICS AT STATE FAIRS

Will Have Show Filling Two Freight Cars Travel from State to State Over Five Different Circuits—Idea Is Like That Used in France.

The War Department will have two freight car loads of war exhibits, which will include military equipment of all sorts, captured German material, ranging from pistols and guns of small calibre to the heavy field pieces which were used from Chateau Thierry to the Argonne, and hundreds of other interesting war relics on exhibition at State fairs which will be held throughout the country this season.

These exhibits will be shown on five different fair circuits, each having its own individual complements of war material. Eight thousand square feet of floor space will be required for the installation and exhibit of these treasures, and it is said the exhibition will be a counterpart of the French display on the Place de Concorde during their last Victory Loan drive in Paris.

The material which will be displayed is valued at \$10,000,000, and it is claimed will be of unusual educational value.

The Navy Department will also get in on this affair, having exhibits of Naval Marine Corps equipment, models of fighting ships and a host of Marine Corps trophies which the Marines appropriated in France, as well as some from their Mexican and South American expeditions of recent years.

Other exhibits will be from the Bureau of Lighthouses, Bureau of Fisheries, Coast Guard Service, Bureau of Standards, Bureau of Mines and the regulation exhibit from the Department of Agriculture.

The circuits on which the Government exhibits will be shown, with dates of opening and location of fairs, follow:

SELWYNS EXPECT BIG YEAR

The Selwyn offices are busy preparing for next season, which they expect to be the greatest of any in their career. A number of new attractions have been accepted and are now being prepared.

The first of their new plays will be Eugene Walters' "The Challenge," with Holbrook Blinn. This will be given its premiere on August 11 at the Selwyn Theatre. The cast includes Allan Dinehart, Ben Johnson and Lotus Robb.

Donald Brian and Wallace Eddinger will begin their season under the Selwyns on August 12 at the Park Square Theatre, Boston, when they will open in "Buddies" by George V. Hobart. "Among the Girls," a musical comedy adapted by Roi Cooper Megrue and P. G. Woodhouse from "Seven Chances" by Megrue, will reach New York in September. It has been on tour during the past Spring.

"Wedding Bells," a comedy by Salisbury Field, will open in October, with Margaret Lawrence in the leading role. George Plateau will open about the same time in a new play by Jane Murfin. Roland Young and Marion Coakley will have the leading parts in a new play which Edgar Selwyn is now writing.

"The Daisy Pushers" has been furnished to the Selwyns by Max Marcin and Fred Isham and will have its premiere in October, with Percival Knight in an important role.

In November, the Selwyns will present a new play by Avery Hopwood and a comedy by Porter Emerson Browne called "The Whirlwind." "Tea for Three" will open in Chicago on September 21 at the La Salle Theatre.

Two companies of "Tumble In" will go on tour in the Fall. The Selwyns will also present a play with the Shuberts, starring Peggy Wood. Augustus Thomas is also writing a play which will be produced under the Selwyn banner.

Circuit No. 1.

Missouri State Fair, Sedalia, Mo., August 9-16.

Iowa State Fair, Des Moines, Iowa, August 22-29.

Montana State Fair, Helena, Mont., September 8-13.

Washington State Fair, Yakima, Wash., September 15-20.

Utah State Fair, Salt Lake City, Utah, October 6-11.

Arizona State Fair, Phoenix, Ariz., November 3-8.

Circuit No. 2.

Kansas Free Fair, Topeka, Kans., Sept. 8-13

Oklahoma State Fair and Exposition, Oklahoma City, Okla., Sept. 20-27

Oklahoma Free State Fair, Muskogee, Okla., Sept. 29-Oct. 4

State Fair of Texas, Dallas, Texas, Oct. 6-19

Texas Cotton Palace, Waco, Texas, Oct. 25-Nov. 9

Circuit No. 3.

Ohio State Fair, Columbus, Ohio, Aug. 23-29

New York State Fair, Syracuse, N. Y., Sept. 8-13

Virginia State Fair, Richmond, Va., Oct. 6-11

Louisiana State Fair, Shreveport, La., Oct. 22-27

Georgia-Florida Fair, Valdosta, Ga., Nov. 3-8

Florida State Fair and Exposition, Jacksonville, Fla., Nov. 15-30

Circuit No. 4.

Minnesota State Fair, Hamline, Minn., Aug. 30-Sept. 6

Wisconsin State Fair, Milwaukee, Wis., Sept. 8-13

Memphis Tri-State Fair, Memphis, Tenn., Sept. 20-27

Agricultural Fair and Exposition, Fort Smith, Ark., Sept. 29-Oct. 4

Alabama State Fair, Birmingham, Ala., Oct. 6-11

Southeastern Fair Association, Atlanta, Ga., Oct. 13-18

Circuit No. 5.

Rochester Exposition and Horse Show, Rochester, N. Y., Sept. 1-6

Brooklyn Fair and Horse Show, Brooklyn, Mass., Sept. 30-Oct. 3

Southside Virginia Agricultural and Industrial Exposition, Petersburg, Va., Oct. 14-18

North Carolina State Fair, Raleigh, N. C., Oct. 20-25

State Agricultural and Mechanical Society, Columbia, S. C., Oct. 27-31

CHANGE PLAY TITLES

The titles of two of A. H. Woods forthcoming productions have been changed. "The Bantam V. C." has become "The Bashful Hero," and "The Great Illusion" is now called "The Girl in the Stage Box."

BELASCO OPENS NEW ONE

ATLANTIC CITY, N. J., June 23.—For the first time this season, barring the "Priola" production, we have had a play which does not rely upon trickery, stage manipulation or complication of luridness of story. And because of this fact, or in spite of it, there is every reason to believe it will be a successful comedy and not just because David Belasco presented it. It has been written with thought and a fine sense of values both social and dramatic. Last of all, but perhaps most important, "The Gold Diggers" is remarkably well acted.

The story is of the usual Belasco slenderness, but so graceful, charming and natural that it intrigues the interest and persuades the emotions without ever jarring the sensibilities into conscious action. This is real play writing and real play producing.

The fable concerns itself with a bevy of chorus girls, and is, in fact, a graceful defense of their calling. It is, in a sense, a revelation of the true democracy, for underneath all the gaudy tinsel lies the human heart, good, unselfish, beating strongly toward the real things in life and shrinking instinctively from the make-believe.

Briefly, the plot is this. A young man loves a young chorus girl. His rich uncle, in the firm belief that hell is paved with chorus girls, refuses to consent to their marriage. He schemes to reveal the girl's true colors, but picks the wrong girl, falls in love with her, and in the end consents to his nephew's marriage, and himself marries her friend.

It is in the brilliance of its lines, in the insouciance of its philosophy, in the gentle sharpness of its wit, and in the mildness of its reproof that this new piece excels. It is written as a play should be written with the conflict between social differences, ideas and characters, instead of between plump haunches and forced situations. It is clever throughout, and as lightly gay as a bal masque with charity as its motive.

Ina Claire and Bruce McRae, heading an excellent cast, gave performances that were finished and highly artistic.

Several striking comedy character bits were contributed by Jobyna Howland, Ruth Terry, and Luella Geary.

Others in the cast were H. Reeves Smith, Frederick Truesdall, Horace Brahm, Austin Harrison, Harold Christy, D. Lewis Clinton, Frank Lewis, Beverly West, Louise Galloway, Lillian T. Tashman, Gladys Feldman, Katherine Walsh, Pauline Hall and Louise Burten.

INCORPORATES AGAINST WOMEN

Joe Vion sold a farm last week for \$10,011.46. But—and this is the story—within an hour he had to turn over \$7,000 of it to his wife, with whom, it might be said, the exchange of diplomatic courtesies for several years past, has been even more formal than those attending the signing of the peace treaty. Then, in addition, he had to pay a mortgage of \$3,000, leaving him just exactly \$11.46.

With that sum in his pocket he rushed to an attorney and handed it over to him with instructions to incorporate Joe Vion, as a protection against all women. So, in the days to come, it will be Joe Vion, Inc., and all salaries will be paid to him under that title.

CLARKE PLANS FIFTH TOUR

Harry Corson Clarke, now at Los Angeles with his wife, Margaret Dale Owen, resting after a season of eight months in the East, is planning to take a company of fifteen and a camera man on a tour of the world. Several new plays have been added to his repertoire and the route includes Hawaii, the Philippines, China, Japan, Straits Settlements, Ceylon, Java, India, Burma, Egypt, Spain, Italy, France and England.

SUESSKIND HAS NEW PLAY

Bill Suesskind, who made a start last season with "The Queen of the Films" and was doing well until the "flu" happened along, has a new piece entitled "Live, Laugh and Love," which he will offer for the delectation of the country at large next season at \$2 per. It is in two parts and he has started engaging people at his office in the New York Theatre Building.

HOPKINS LEAVES LONGACRE

Frank Hopkins last week left the employ of Weber and Anderson, where he has been engaged as manager of the Longacre Theatre and booker of their road attractions ever since they took over the house from H. H. Frazee. He will probably have a number of attractions of his own next season.

"UP FROM NOWHERE" REHEARSING

"Up From Nowhere," a new play by Booth Tarkington and Harry Leon Wilson, has been placed in rehearsal by John D. Williams. Norman Trevor will play the leading male role.

ELSIE JANIS THANKS THE N. V. A.

Thursday
My glorious welcome home I loved the show at the Hippodrome. Mother and I both say it was the best show we have seen since leaving America. Best wishes always
Elsie Janis

dear N. V. A's
A Thousand thanks for the splendid welcome. I should have written before, but really I have been completely knocked out by

In letter, addressed to members as above, she thanks them for Hippodrome reception.

VAUDEVILLE

WANT ARTISTS TO LABEL BAGGAGE

WILL AID IN RECOVERY

The Vaudeville Manager's Protective Association desires that, in future, all performers who check baggage on railroads have markings or a label on their baggage reading, "Theatrical-Rush."

This, according to Pat Casey, would greatly facilitate the settling of claims for lost or delayed baggage made by performers against the railroads when their belongings go astray or are not received in time for the opening performance.

Frequently, when claims have been presented to the railroad officials for adjustment or were taken into court, their defense has been that they had no notice that the baggage offered was theatrical luggage, and should, therefore, be promptly dispatched.

If the traveling performers will comply with the request to label their luggage, in case it is delayed, the V. M. P. A. feels that it will have no difficulty in establishing the fact that the railroad officials had cognizance of the fact that it was theatrical baggage and that there was negligence in handling it.

NEW ACTS

Four American Girls, a new act which I. Wilshin is handling, and staged by Bert Reid, of Witmark's, opened out of town last week. It will play the Keith Family time.

"The Love of Mike" is the title of a new act which George Choos is producing. Walter L. Rosemont wrote the music and Earl MacDoyle the book and lyrics. William Brandell is staging the act which will open during the week of June 23 in New York. Included in the cast are Roy Gordon, formerly of the act of Hamilton and Gordon. George Gould and Jeanie Howard. There is also a chorus of six girls. P. Dodd Ackerman supplied the settings and the Dugan Shop the costumes.

Louise Gunning, who has been with a musical show, will shortly open a vaudeville tour at Proctor's Mt. Vernon, with a song act which Claude Bostock is handling.

"Up in the Air" is the title of a new comedy playlet which Lee P. Muckenfuss is handling. Byron Silvers, Isolda Illion and George Pierce comprise the cast. The act opens in Trenton on July 7.

Buzzell and Parker, who recently left Chas. B. Maddock's act, "Not Yet Married," will shortly appear in a new vaudeville offering, which will break in at Keansburg, N. J.

Ziska and King will be seen next season in a new comedy magical act. Ziska says he has several new and spectacular novelties for the turn this year.

DROP VAUDE FOR SUMMER

The following houses booked by Walter Plimmer, of the Strand Theatre Building, have dropped their vaudeville policy for the summer: Amsterdam, N. Y.; Kingston, N. Y.; Glens Falls, N. Y.; Adams, Mass.; the United States Theatre, Hoboken, N. J., and the Grand at Middletown, N. Y. These houses are showing pictures only at present, but will resume vaudeville on Aug. 15.

ANNA WHEATON MARRIES

Dobbs Ferry, N. Y., June 19.—Anna Wheaton, star of "Oh Boy," was married here last night to Major Walter T. Collins of Chicago. Rev. Dr. Cannon, dean of Kenyon College, performed the ceremony. The couple first met at Columbus, Ohio, when both were taking part in a Liberty Loan drive.

SAY SALARY WAS HELD OUT

A complaint has been lodged with Secretary Henry Chesterfield, of the N. V. A., against Joe Shea, the vaudeville agent, and Mrs. E. Morris, who conducts the Family Theatre at Rome, N. Y., by the Broadway Producing Company.

This concern owns an act called "The Juvenile Follies." According to the complainants, it was booked by Shea to play the theatre June 2, 3 and 4, and was to receive \$450, less a deduction of 5 per cent. At the termination of the engagement, the manager of the act was given \$300 by Joe Callert, manager of the theatre, who told him that was all the money he had received to pay the act. Then the troupe came to New York, and a complaint was lodged with the N. V. A., that they were underpaid \$127.50, and Shea was called upon to settle the matter by Chesterfield. However, he took no action, having left town for a two weeks' vacation a few days after the complaint was lodged.

Chesterfield, on Monday, stated that there were several other claims presented to him by acts which had played this house for Shea. Shea has only booked the house for about a month. At present the policy of the Family is feature pictures.

CARROLL-O'RAMEY ACT READY

Georgia O'Ramey, erstwhile principal in "The Velvet Lady," which closed at the New Amsterdam Theatre three weeks ago, and Harry Carroll, the composer, who have organized a joint vaudeville act, are scheduled to open out of town a week from next Monday.

After playing one week in out-of-town split-week houses, the duo is booked for an initial four-week tour of the Keith houses here. Miss O'Ramey will sing several of the musical numbers she helped popularize while appearing in "Leave It to Jane," and more recently "The Velvet Lady," having received permission from the producers of these musical productions to use the numbers in vaudeville so long as she plays in and around New York. In addition, she will sing two new numbers written by Carroll.

Their billing is to read "Harry Carroll and Georgia O'Ramey," and their joint salary is to be \$1,250 weekly. M. S. Bentham looked after the booking for Harry Carroll, and Alf Wilton is Georgia O'Ramey's vaudeville agent.

WILL BURY "JOHN BARLEYCORN"

The Wednesday night feature of the Lights Club House this week will be "John Barleycorn's Funeral and Burial Service." Following this will come "John's Resurrection."

The arrangements for this affair is in the hands of Jim Morton, Gus Van, Paul Morton, and Harry Puck. According to the circular sent out by Manny Manwaring, John would like the attendance of as many friends as possible.

GITZ-RICE GETS NEW PARTNER

The sailing of Irene Bordoni for France last Saturday necessitated a change in the act of Bordoni and Rice. Rice has now teamed up with Hal Forde, with whom he will appear until Miss Bordoni returns from France at the conclusion of her special season there. When the French star returns she and Rice will make an extended vaudeville tour, with N. S. Bentham handling the act.

PROCTOR OUTING DATE SET

The annual outing of the house managers of the Keith and Proctor theatres will be held at Witzels' Grove, College Point, L. I., on Friday. Manager Bill Quaid, of the Fifth Avenue Theatre, is in charge of the arrangements, and says he has a fine day of sport and other incidentals mapped out. The affair was to have taken place yesterday but was postponed.

AGENTS BEGIN PRODUCING ACTS

SEE BIG DEMAND AHEAD

A demand for girl and miniature musical comedy acts has inspired a number of vaudeville agents to go into the producing field next season. They claim there will be an unprecedented demand for acts that can be played for a salary ranging from \$700 to \$1,000 a week in the three-a-day houses and, therefore, will endeavor to supply the demand.

Jack Henry has under way the production of a novelty athletic singing and dancing act which will have eight girls and a man principal. He will also produce an act with sixteen people which will be a one-act version of a recent musical success.

Low Leslie has started the Leslie Producing Company and has the production of six acts for the early fall in progress now. Two of the cast will be prepared to begin their season in the end of July and the rest will be ready by Labor Day.

Lee Muckenfuss has also invaded the producing field and has a twelve-people act in rehearsal at present.

Ten acts will be the output of the Marty Brooks office this season. Brooks, in the past, has produced four or five acts a season, but feels that the early demand for girl acts will warrant his production of the increased number. Herman Becker will also have eight or ten acts to start the season with and anticipates that by November he will be able to start several more new offerings. At present he has three of his acts playing dates and will have the balance all going by the end of August.

Billy Sharp is also returning to producing vaudeville acts this coming season. During the last few years he has devoted his time principally to producing cabaret shows, but with the coming drought will devote his time to vaudeville turns.

Joe Woods is now preparing three new acts which will be ready by Labor Day. All the acts will carry twenty-five people and will be on the order of some of his previous offerings. Chas. B. Maddock will also have double the number of acts working this season that he has had for the past few years. Others who will also indulge in the production of acts include Nat Nazarro, Chas. Wilchen, Nat. Sobel, N. S. Feldman, Arthur Hyde, Bert La Monte and Claude Bostock.

KLEIN TO DO LONG PLAYS

Arthur Klein, who has been a producer in vaudeville for some time, is to make two legitimate productions, both plays being by Sydney Stone. The first will be "Bink's Baby," a farce in three acts, to open out of town in July and in New York in August. "Oh, Very Well," is the title of the second. It is a musical show and will follow "Bink's Baby."

DEIRO SIGNED BY CORT

Deiro, the concertina player, has signed with John Cort to appear in "Just a Minute." The piece, which is by Harry L. Cort, George E. Stoddard and Harold Orlob, is to go into rehearsal in the near future and will replace "Listen Lester," at the Knickerbocker, early next fall.

REHEARSING MUSICAL ACT

The Balkan String Workers, an orchestra of men from the Balkan States who play string instruments, are rehearsing at Bryant Hall. They have been heard in vaudeville and are now considering plans for a concert tour or to play hotels.

SET N. V. A. ELECTION DATE

The annual election of the National Vaudeville Artists' officers and board of governors will be held on Monday afternoon, July 7, in the clubhouse. The nominating committee which will be appointed today (Wednesday) is expected by the end of the week to furnish the candidates for the various offices. From present indications there is little likelihood of any change in the roster of officers.

FLATBUSH CLOSES SUNDAY

The Flatbush Theatre will terminate its season next Sunday night. The house will reopen in the Fall with a vaudeville and feature picture program. Alterations will be made to the theatre during the Summer period. Edwin F. Reilly will again manage the house upon its opening.

BOOKING JERSEY HOUSE

Ely Sobel, of the Walter Plimmer office, in the Strand Building, has made arrangements to book four acts into the Nemo Theatre, Closter, N. J., on Saturdays. The house, formerly booked by Pauline Cook, shows pictures only during the week.

LIGHTS TEAM WINS

The Lights base ball team, at the home grounds in Freeport, on Sunday, defeated the Van and Schenck team by a score of 8 to 6. Frank Kauffmann and Ben Mulvey were the battery for the Lights and were opposed by Ernie Stanton and Gus Van.

81st NOT IN DEAL

A. L. Shackman, managing director of the Eighty-first Street Theatre, denies the rumor circulated on Broadway that his house is in the Famous Players-Lasky theatre merger. He states that he did not consider any proposition of interchange of stock.

KRAMER AND MORTON RETURNING

Kramer and Morton, who are headlining in Glasgow, have just written their local representative, Arthur S. Lyons, that they intend to return to the United States in September. They report a great success abroad.

McCLELLAN HAS GIRL ACT

"Oh, Sweetey!" is the title of a new girl act which Jack McClellan has produced. Phil Collins, Julia King, Frank Lambert and Dan McNeil are the principals. There are six in the chorus. The act is breaking in in the camps.

F. F. PROCTOR BUYS 10 PLOTS

F. F. Proctor last week purchased ten plots at the auction sale at "Shore Acres," Rye, New York. There were 328 plots sold and Proctor bought the first one disposed of.

CHARLEY BIERBAUER BACK

Charles Bierbauer, of the Max Hart office, returned from Chicago last Thursday, where he had gone to look over a number of acts. He brought several back.

FRANCIS RENAULT GETS ROUTE

Francis Renault, feminine impersonator, has been booked for thirty-four weeks over the Orpheum and Interstate time. He opens on August 24.

McNAUGHTON'S RETURN

Tom McNaughton and his wife, Alice Lloyd, together with their little daughter, Cecelia, returned to America last Saturday aboard the Aquitania.

GEORGIE PRICE TO SAIL

Georgie Price is going to appear in London for Andre Charlotte. He will sail next Saturday and remain in the English Capital one month.

VAUDEVILLE

PALACE

May Ritchie and Fred St. Onge opened the show with songs, patter, motion picture and bicycle riding. While considerable effort has been expended in an attempt to get away from the bicycle riding portion of the act, that is all which really amounts to anything in their offering. The finish, a pretty bit of riding in old fashioned costumes, was liberally applauded.

The Creole Fashion Plate, on his first visit to this house, scored a hit of big proportions. This young fellow sets a mark in female impersonation which is going to be exceedingly difficult to approach. His make-up is excellent, his voice clear and bell-like in quality and, at the finish, when he appears in male attire, he is a man all over. Some big things are in store for this young performer.

Emma Haig is back in her dancing act, shown before at this house with Lou Lockett as partner. She is now appearing with Jack Waldron. The act has not been improved by the change, as Waldron, while a fairly good dancer, can hardly be compared with the clever Lockett.

Al. Herman did well with a new gag or two, a half dozen old ones, some of which need immediate censoring. The objectionable bits are far from clever and only detract from an offering which needs much bolstering in the talk section. His songs, however, are good and, assisted by a singer in a box, he put over two or three popular numbers to good effect.

Will Cressy and Blanche Dayne, after a year's absence in France, presented Cressy's one-act play, "The Man Who Remembered." The piece does not compare with some of the old-time Cressy playlets, running to inconsistency in both plot and situations. In it Cressy is the rustic postmaster and small town storekeeper as of old, and Miss Dayne is the flip woman drummer. Her attempts to sell him a line of goods are funny and Cressy has a number of his cleverest comedy lines. Up to this point the sketch amuses, but when it takes a pathetic turn and shows Miss Dayne as the daughter of the old man's former sweetheart, who, twenty-six years before, had eloped with his clerk, its entertaining value rapidly diminishes.

Chilson Ohrman, the prima donna soprano, opened after intermission with a repertoire of semi-classic and operatic selections. The singer was in excellent voice and scored one of the big hits of the bill. A new piano accompanist, a Mr. Wu, in native Japanese costume, played her accompaniments most acceptably and rendered a solo as well. He did not shine particularly as a soloist, one of the reasons therefor being that a number of fine pianists have played at the Palace recently and Mr. Wu, while his technique is fairly good, seemed unable to catch the spirit of the composer whose composition he rendered. His playing was mechanical throughout and lacked musicianly instinct. In addition to the soprano's advertised repertoire, she sang several encore selections all in excellent vocal style and with fine intelligence. Her rendition of the ballad "I Love You" in mezzo voice throughout was particularly effective.

Will Cressy, in his uniform of Unit Commander of the Over There Theatre League, talked humorously and entertainingly for fifteen minutes of his experience while with the American fighting forces in France. He will be further reviewed under New Acts.

Will Morrissey's Overseas Revue, with Elizabeth Brice, May Boley and other principals and chorus of the "Toot Sweet" show was well received, in spite of the fact that it ran considerably too long. It will also be reviewed under New Acts.

Charlie Chaplin's latest comedy picture "Sunnyside" closed. Its comedy is negligible, its entertaining value slight. If there is a laugh in the entire picture the Palace audience failed to find it. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 12 and 13)

RIVERSIDE

Kartelli enjoys a distinction from other wire acts in that he goes beyond them in the daring of his feats.

Joe Towle has not lost any of his appeal by being absent from the two-a-day for a while. In fact he has gained something, for now he has a new topic for discussion and makes the most of it. He gets many a laugh out of his experiences in the army. His piano bits went over well and he scored a hit. He had to respond to an encore.

Kimberly and Page have cut half of their act off and added a new piece. The playlet, which use to run to the ordinary "happy-ever-after" conclusion, now ends in the middle and becomes a song and dance act. This change is for the better, for the act goes a great deal more smoothly now than it did when last seen by the writer. Miss Page's characterization of the "kid" is a likable piece of work. They scored heavily.

Whiting and Burt came very near stopping the show, for they had three encores and were due for more. They opened with a love song and went into a Chinese number. This was followed by a repertoire of novelty and ballad numbers which pleased the audience immensely. "Sleepyhead" was an individual hit. For one of their encores they rendered one of their last year hits and it earned them a recall. They could have kept answering calls all night had they wanted to.

The Avon Comedy Four is still getting across with its "rhapsody" act. These boys have been getting laughs out of the same act for three years now and it still holds good. There have been several changes, but, in the main, the act is the same as when first shown. The work of the "chef" is the outstanding comedy hit of the act. His work is deserving of special mention, because he gives it a new twist every now and then, which makes it interesting. The motion picture bit could be improved upon, for it has vast possibilities as comedy material.

The Wilton Sisters, following intermission, scored the real big hit of the bill. These two youngsters have a neat little sister act and have the goods to put it across. They have talent, which means something in these days. They opened with a double song number and followed with solo numbers, both vocal and instrumental. A duet with piano and violin, in which they rendered a medley of popular airs, closed the act. They had to respond to an encore and make a speech before they were allowed to beg off.

Valerie Bergere and Company offered "Judgment," a playlet arraigning capital punishment and circumstantial evidence. The story is about a thief who is convicted of murder. He protests innocence, but circumstantial evidence points an accusing finger at him. His wife tries to plead with the judge who has charge of the case, but fails. He dares her to prove to him that circumstantial evidence can be misleading. She does so in a most dramatic and conclusive manner. Convinced, he promises to set her husband free. The playlet has been altered considerably and it is better today than it was before, as it now affords Miss Bergere an opportunity to do some emotional work. The role of the judge is handled in a very efficient and capable way.

Laurie and Bronson held the closing spot and kept every patron seated till the last word had died away. The antics of these two kept the folks out front in continual good humor and resulted in an encore and curtain speech by the couple.

The show was closed by Charlie Chaplin's picture, "Sunnyside." S. K.

COLONIAL

Howard Valentine, who, for many years, was one of the team of Valentine and Bell, is offering almost the same act as when Miss Bell assisted him. He opens with a guitar solo. The furniture placed about the stage contains bicycle pedals, and he mounts them and rides. An imitation of Ben Fuller, the English comedian, wherein he does an acrobatic song and dance, went well, as did the balance of the act. But more up-to-the-minute gags would help considerably. In its present shape the act could open any show.

The Shirley Sisters sing well and dance better and could improve their appearances by wearing more becoming gowns, as the ones on view are not up to the standard. The girls are pretty and offered a routine of published numbers that were well selected. The "Bubble" number and the Jazz bit won sincere applause.

Eddie Carr, assisted by an unprogrammed man and young lady, gathered in numerous laughs with a farce called "The Office Boy." He is a corking light comedian and, with a more timely comedy, should be a sensation, as he thoroughly understands the art of comedy and puts his lines over with telling effect. The time is not far distant when some wise Broadway manager will secure the services of this chap and make a headliner of him. The finish in one, where he and the "stenog" go through the wedding ceremony, with the old man, acting as parson, is not strong enough to follow what went before.

Ryan and Healy surely made a study of Van and Schenck, as their every move and gesture were identical with those of the well-known singing act. Opening with a medley of French comedy songs, Ryan sang a few character numbers, followed by Healy, who delivered a ballad. For a finish, they offered a satire on the "booze bottle," employing many popular songs reflecting on the departure of "Spirits." Although they went well, there is nothing new or novel about the act. It is just another two men singing specialty.

Morton and Moore, assisted by a jazz band of five men, did well, but their finish was not unlike the act that preceded them and had a tendency to take the kick out of the number. The act is reviewed in the New Act department.

Sybil Vane is as cute and pretty as they make them and has a voice that is better suited for the concert platform than vaudeville. She has been ill-advised as far as a vaudeville act is concerned in reference to the numbers employed. Her first two selections were almost similar and the next two were operatic arias not unlike in tempo. But the fifth and last was Tosti's "Goodbye," and, in this number, she proved that she is there a mile when it comes to rendering songs of this description. Her voice rings as clear as a bell, especially in the high register, and her enunciation is wellnigh perfect. The billing states that she is the Galli-Curci of Vaudeville, and she lived up to that billing here.

Moran and Mack were welcome on account of the amount of good comedy delivered, as every utterance was a scream. These boys surely scored the laughing hit of the show and appeared when the audience was longing for a real hearty laugh. Mack is one of the best black-face comedians in vaudeville, and Moran, also in black face, "feeds" him very well.

"Sunny Side," the latest Charlie Chaplin film, closed the show and held all in. But the "Movie" contained little humor and was disappointing throughout.

J. D.

BUSHWICK

The La Mont Trio, two women and a man, opened the bill with their tight-wire offering. One of the women, a pretty little curly-headed girl, did all of the features. The man and other woman did well what little they had to do. As a whole, however, the offering has only one stunt that can really be called a novelty. In this feat, the curly-headed girl runs along a line which is moving by means of pulleys, while she is on it. She also did a dance, while a "plant" in a box sang.

The next act, by Mary Howard, Tom McGuire and Edward Racey, was billed as a comedy playlet, and gave fair promise of being a good one, until the very end, when it fell down. Two men arrive in what turns out to be a drinkless, smokeless, eatless, sleepless and every other kind of "less" burg. One asks the other, why he had dragged him from Chicago to the forsaken place. The other tells him that he wants him to be his best man, as he is going to marry a girl whom he met in Atlantic City and who lives in the town. At the same time, they talk about being "real pals," and the prospective groom gives the future best man a wedding ring in case he may need it. The groom exits and leaves the other man alone. The girl enters, and, after a few minutes' conversation, is engaged to marry the supposed best man, who tells her that the other is already married. The other enters with a baby carriage, and on hearing the news, insists that the man return with him. He refuses. Whereupon the other pulls out a beer keg, and the other goes off with him and—finis.

Billie Reeves, assisted by Dolly Lewis and Carroll Clucas, were the laughing hit of the first half with their "souse" playlet, "The Right Key, But the Wrong Flat." Reeves' "jag" is very natural and his falls had the audience in an uproar. The girl and the man assist excellently.

Marion Harris was greeted with applause on her entrance and went off to a big hand. Miss Harris has the pleasing drawl of the Southerner and renders her numbers very well. She could have stayed on much longer than she did.

Lew Welch and Company closed the first half with "The Prodigal Father." The playlet has a very good theme and is excellently handled. Welch's Yiddish always seems to get over for a great deal of laughter and his acting is typical of the Yiddish actor. The young man and the lady are good types for a playlet of its kind and they revealed good dramatic ability.

"Topics of the Day" served to put the audience in good humor with the various remarks about current events, and stories taken from the newspapers of the entire country.

Harry Mayo and Basil Lynn kept the laughs coming with their patter. Their line of chatter is good in spots, but the manner in which they deliver it is good for laughs. Lynn is an excellent English comedian and Mayo holds up his end of the offering capably.

Joseph E. Howard and Ethelyn Clark found themselves favorites in a regular Howard offering. Their songs all scored high. Miss Clark is charming in her gowns, of which she displayed several. Howard and Clark were not permitted to leave before they had taken an encore.

Felix Adler, assisted by pretty Francis A. Ross, scored his usual big laughing hit with his clowning. Adler has a variety of verses and a manner of delivery that is sure-fire. Miss Ross sings pleasingly, and in the ventriloquist burlesque with Felix, held her part capably. Felix was introduced by Joseph Howard to the audience.

Gen. Pisano closed the show with his sharpshooting offering, and held the house very well, despite the lateness of the hour.

G. J. H.

VAUDEVILLE

ORPHEUM

Gaston Palmer, who occupied the initial spot, is a thorough master of juggling. He went through a routine of stunts, all of which were difficult. One of them, that of tossing several spoons placed on a board into a row of glasses fastened to the back of the board, gave him some trouble, but he refused to be baffled, and finally succeeded.

Eddie Weber and Marion Ridner, who style themselves "Youthful Prodigies," are youthful, but are not in the prodigy class. They did some dancing that was good, but neither has a good singing voice, it being exceedingly difficult to hear either. Two single dances by the male member of the duo drew forth applause.

Sully and Houghton won favor because of their personalities and their generally pleasing performance. They are clever entertainers and their skit, from the pen of Aaron Hoffman, was very well liked. The offering includes talking, singing and dancing, all of it well done.

Clifton Crawford began with a souse number that sent him off to an excellent start, and thereafter the going was easy for him. His offering is one of the best of its kind now in vaudeville. A recitation of one of Kipling's poems was his closing number, and it brought Clifton a hearty round of applause.

Nat Nazarro, Jr., and his Atlantic Fleet Jazz Band, had no trouble scoring the big hit of the bill. The young performer danced, played the cello, sang and conducted the band, which almost raised the roof with a series of popular songs rendered with a genuine punch. The sailors and Nazarro shared the popularity, the seamen registering heavily with their playing and the principal with his dancing. Several corking steps were uncovered by the youngster, who is a finisher performer. A plant in the balcony sang two current ballad hits, while Nazarro played the cello, and the selections were well liked. At the conclusion, Nazarro asked the audience whether they would rather see him dance or hear the band. The applause was about even, and he danced, while the band whooped it up, satisfying all.

Duffy and Sweeney, on in place of the Lander Brothers, have worked up their act to good advantage, with the addition of a comedy song used in the old Duffy-Ingles act. Some clowning, and numerous comedy bits draw laughter. There is still room for improvement in the act, which continues to improve with work. It is in much better shape than it was when presented at an out-of-town house last week.

Hermine Shone, Jack Denny and company, in their skit, "Peggy O'Brien," written by Emmett Devoy, with musical numbers by Denny, were well received. Two of the men who appear on the stage at the start, later help with the comedy from the balcony. Singing, dancing and comedy are all included in the offering, which possesses considerable class. A girl is also included in the act, helping out in one of the numbers.

Ruth Royce's name drew applause when posted, but she found the going none too easy. She sang four songs, the encores which usually fall to her share not being demanded. A "Frenchie" song was her initial selection. Then came a rube number, during the rendition of which she expectorated upon the stage, and she should avoid a repetition of it. The "How Do They Get That Way?" number drew some laughter, and an old success of hers was liked. There was a good amount of applause at the finish, but not the usual clamor for more.

Cecile D'Andrea and Henry A. Walters were featured in "Dance Fantasies," which closed the show. They did some good dancing and some that was not so good, but held the crowd until almost the very end. The closing dance was a novel one, a tennis net and other adjuncts of the court being employed.

I. S.

VAUDEVILLE REVIEWS

(Continued from page 11 and on 13)

ROYAL

Following the usual overture and news reels, the show was opened by "The Apollo Trio," in their strong man and posing act. The three men who compose this act are well built, and go through a routine of well executed stunts. They scored a good sized hit in the first position.

Shaw & Campbell, two good-looking girls, with pleasing personalities and fair singing voices, occupied the second position on the programme. They opened with a Chinese number, accompanying themselves on Chinese mandolins. They followed with a repertoire of well chosen and well rendered song numbers. Though they do not possess wonderful voices, these girls can sing, and they do it. Their closing number, one of the "Blues" variety, drew them much applause but they declined to take an encore.

The Royal Gascoignes, a man, a woman and "Bertha," the dog, held down third place. The woman in the act does nothing but hand the man his properties. The man is a clever juggler. He works with an ease and rapidity that only a master in the art possesses. His two biggest stunts are dancing while balancing a number of chairs on his head, and the cigar trick, in which he juggles a lighted cigar cone on a cigar till it burns down, and lights the cigar. He scored a big hit, and fully deserved it.

Wood and Wyde, in a burlesque on Greenwich Village and its customs, succeeded in getting a number of laughs for their efforts. The act is a bit of well done burlesque, with special scenery. They are good entertainers and deserved the approval accorded to them.

Eva Taylor and Company, in a comedy offering entitled "Virginia Rye," closed the first half of the bill. The action is supposed to take place any time after July 1. A would-be producer of picture plays, not being able to secure any stars, tries to make one out of his stenographer. In the midst of his efforts he is interrupted by an unkindly landlord who demands his rent. He turns to his stenographer for help, and she discovers a hidden bottle of whiskey. She tries to sell this, and the would-be customer steals it. They go out to take their picture, and to their surprise they find the thief's bag, with several bottles of whiskey in it. The act scored well and should do even better after July 1.

Alfred Latell held the first spot after the intermission. His act is known to all two-dayers, and it scored its usual large hit. Latell is clever, and his mimicry is well-nigh perfect. He has several good bits of business which he handles well. He scored a real hit, and might have taken several encores had he so desired.

Gretchen Eastman, assisted by John Guiran, offered a very elaborate singing and dancing act. The scenery is pretty, and the act is well put together. Miss Eastman has selected a capable company, and, they do admirable work. Billy Griffith handles the ivories capably, and Arthur Hartley assists in one or two numbers. Guiran's work with Mlle. Marguerite is wonderful, and his solo dance is one of the best of its class on the stage today. The Apache number with Guiran and Miss Eastman scored heavily. The act had to respond to several calls.

The Klein Brothers, closed the vaudeville portion of the bill, and scored many laughs, due to the efforts of the smaller of the two. The latter is a good "nut" comedian, and puts several neat bits across. The brothers had to respond to an encore, and still the audience wanted more.

Charlie Chaplin's latest attempt, "Sun-
nyside," closed the show.

S. K.

HENDERSON'S

Nelson and Nelson, two men, presented their comedy acrobatic stilt act and pulled down a hit of large proportions. They did a variety of stunts, which the average acrobat does without stilts and their execution brought applause. One of their best feats was one in which the larger of the men, on stilts, balanced a perch-bar on which his partner (minus the stilts) performed. The boys are clever and deserved the approval they received.

Chapelle and Stinette, a colored man and woman, were seen in an act called "I Wish You Would" and were so well liked that they were called upon to take an encore and could have taken another. They started in with a song and went to their comedy dialogue. The man then sang and gave way to his partner for another song.

Tom Bryan and Lillian earned plenty of well deserved applause for their dancing act. They started with a song and dance, after which Bryan sang alone, while Miss Broderick changed for a Spanish number which they both danced. This was followed by another song by Bryan. They finished strong with a jazz dance.

Frank Gaby, at the close of his act, received a veritable ovation and stopped the show, a rare accomplishment for a ventriloquist act. Gaby started with a song, and went into his hotel corridor scene with the English chappie and the boy. He followed with another song and then held conversation with an imaginary three-year-old girl. Gaby is a capital ventriloquist. His dialogue, with the dummy, is full of quick retorts, but he never once fails to set his lips for his ventriloquism and never moves them once they are set, except to smile or remove the cigarette he smokes. His dummy singing and crying also prove him to be an artist in his line.

Harry Watson, Jr., assisted by two girls and two young men, scored a laughing hit with his "In the Telephone" and as "Young Kid Battling Dugan." The former shows the difficulty often experienced by a man, using a public telephone, who wants to get a number. The manner in which Watson presents it is very funny. As "Battling Dugan," Watson is also funny, his boxing with one of his male assistants being particularly ludicrous.

In sixth position, Florence Tempest scored a pronounced success. Dressed as a jockey, Miss Tempest rendered two songs. In an aviator's suit she sang two more, and in the costume of her sex, two more. She finished with a dance. Her songs are well selected and range from comedy to sentimental. She possesses a most pleasing personality, is petite and pretty and puts her numbers over to the best advantage. She was assisted by a young man at the piano who played while she made her changes and proved himself to be a capable performer.

Edna Goodrich and company were seen in "The Mannequin," a vehicle which permits the star to wear three gorgeous gowns. Aside from this, there is little merit to the act, as Miss Goodrich has little to do, the material is poor and Miss Goodrich's support is weak.

In next to closing position Buster Santos and Jacque Hays, the girls with the funny figures, scored a great big hit in "The Health Hunters." They each sang a song which drew them loud applause and their comedy talk won them almost continuous laughter. At the finish, the appearance of the big one in a Buster Brown suit and the thin one in tights made the house fairly roar with laughter.

Erford's Whirling Sensation closed the bill and was well received.

E. W.

NEW BRIGHTON

The New Brighton is celebrating its tenth anniversary this week, and a better collection of good acts on one bill has rarely been seen in any vaudeville house. George Robinson is certainly giving his patrons the best possible entertainment.

Felix and Fisher opened the bill with a fast-moving acrobatic offering. The male member does the gymnastics while the lady assists and also does a few stunts. The work is done on casting and trapeze with a few juggling stunts thrown in. The feats are done well and contain plenty of thrills.

Diana Bonner, billed as "late of the Chicago Opera Company," was evidently in poor voice when reviewed, although she took two encores and she received a big hand. Miss Bonner is very attractive in appearance, and renders her numbers very well. A little hoarseness, or "frog in the throat" handicapped her here. She sang a number of old songs, a selection from the Italian opera and a few ballads.

McKay and Ardine scored the big hit of the first half. Miss Ardine danced charmingly. McKay clowning and put over his songs in excellent comedy manner, and the act scored a hit.

Herbert Clifton, in his travesties on the weaker sex, won instant favor and went off to general applause. His gowns, especially the peacock creation, should make Lady Duff-Gordon look to her laurels. He rendered several numbers in a good falsetto voice, and pleased so well that the audience wanted him to take an encore but he refused.

"Kiss Me," Wm. B. Friedlander's musical tab, is a revised edition of "Too Much Married," which played recently. Ethel Corcoran, who plays the leading role in "Kiss Me," also was the leading lady in the other tab. Robert Trent has replaced Neil Moore as the male lead. Isabelle Winrock is retained as Aunt Julia. Dorothy Sadlier has taken Jeanette Despress' place as the vampire, and a new chorus with a few other additions in the minor roles are noticeable changes. It must be said, that in comparison with "Too Much Married," "Kiss Me," shows marked improvement. The music is much better. Trent is superior to Neil Moore and the costumes are handsome. While the plot remains the same, and a few lines of the old tab have been retained, the act has been thoroughly overhauled. Gene Rawtenberg is the musical director.

The U. S. S. Carola Three followed the intermission, in which Roberts and his orchestra jazzed a selection from "She's a Good Fellow." The boys sing fairly well, and also handle their comedy pleasingly. One number a la "Casey Jones" bit, is The act is good from start to finish. known by every kid on the street and should be changed for something new.

Allan Brooks and company scored a solid hit with the "Dollars and Sense" sketch.

Henry Lewis offered his "Laugh Shop" and although it was nearly 5:45 when he went on, he not only held the house, but took a number of encores. "Squidgulum" is sure there when it comes to delivery.

The Ferrari Girls closed the show with a pretty dance offering.

G. J. H.

MARILYNN MILLER MARRIES

Although Marilynn Miller was married to Frank Carter on May 24 at the Church of the Ascension, it was only announced last week, when it came as a big surprise to her friends.

Miss Miller is nineteen years of age and does not intend to retire from the stage, but will continue in the "Follies."

Carter met his bride in London, she then appearing in vaudeville in an act called "The Five Columbians," which had been seen in the United States. Carter, at that time, was supporting Ethel Levy in "Hello Tango." J. J. Shubert found them and placed them under contract.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

This house was filled to its seating capacity at the Thursday matinee, with several standees in the rear. In addition to Mabel Burke, who opened the bill with an animated song, there were nine acts on the programme, one more than usual. After a slow start, the audience failing to enthuse over the acts on the early portion of the bill, the show got under way and there were several hits.

Homer Romaine knows how to provide thrills on the flying rings and trapeze. Several of his stunts on a swinging trapeze made the crowd gasp, and his performance on the rings was fully as good.

Flo and Ollie Walters, two petite girls, did a bit of talking, some singing, and displayed a few dancing steps. One of the girls is a comedienne and has adopted a peculiar manner of enunciating her words which does not appear to win favor. There was little class shown in any of their work and the audience was indifferent.

George Drury Hart and company offered a comedy playlet, written on an old theme which has been worked out fairly well. The work of the cast, however, is ordinary. In fact, it is very poor in places. The sketch may make them laugh, but there is much room for improvement in it.

The Temple Quartette, four men, one of whom works in blackface, were well liked. Several popular numbers were rendered by them in pleasing fashion and some dialogue, the man in blackface caused some mirth.

Lewis and Dody are making a re-appearance in vaudeville, after working in "Hello America." They were given a warm reception here and scored one of the big hits of the bill. See the new act department for a full review of their offering.

The Misses Parker, assisted by their own pianist, who rendered a solo, the now hackneyed one-handed rendition of the Sextette from "Lucia," sang several classic and semi-classic melodies. The audience failed to enthuse over the offering.

Sully and Houghton talked and danced their way into favor. They have pleasing personalities and generally know how to get good results from their material. There are a few good laughs in the act and some good dancing. Some singing is also included and they were fairly successful with that part of their work.

Harry and Emma Sharrock presented their now familiar "Behind the Grand Stand" act. Some comedy was rendered at the start and then came the mind-reading portion. The rapidity and accuracy which Emma Sharrock, as Princess Zaza, answered all questions and the work of the male member of the duo won great favor.

"An Artistic Treat," a posing act closed the show. The offering is nicely put on and truly artistic. It held the audience.

I. S.

KEENEY'S

(Last Half)

Ferdinand opened the last half bill and, with his whistling, story telling and mimicry, won decided favor and took a well deserved encore. He began with the "Poet and Peasant" overture, told several comedy stories, rendered a popular song in French and, for his encore whistled a medley of popular numbers. He whistles with two fingers of his right hand in his mouth and uses his left to soften some tones and strengthen others.

Gray and Byron, man and woman, presented a singing and talking act which opened in one and closed in two. The man started with a song which gave way to some dialogue with his partner and then came another song by the man and they then rendered a number. More dialogue followed with a song and dance going off to a good sized hit.

Gladys Wilson, billed as "Vaudeville's premier xylophonist," proved herself to be an expert player, scored a pronounced success and was forced to respond to an encore. She is an artist in her line. She rendered five selections, ranging from popular to classic numbers and had been governed by the applause would have rendered several more.

Parsons and Irwin, in their skit, "A Message From the Front," found themselves prime favorites. They started with talk and then each sang a solo and finished singing together. They are good showmen and sing well.

Mary Haynes and company, assisted by a girl at the piano, sang five songs and was well liked. The girl at the piano also rendered a number. Hearty applause was extended to Miss Haynes after each of her songs.

Fern and Howell, in next to closing position, scored a laughing hit with their black face comedy act. They are clever burnt cork performers and have good material which they put over to good advantage. Their comedy boxing bout always draws laughs and their singing at the close sends them off to a good hand.

The Manlay Troupe of Arabs closed the bill with their whirlwind acrobatics and tumbling, which drew applause.

E. W.

VAUDEVILLE REVIEWS

(Continued from pages 11 and 12)

PROCTOR'S 125th ST.

(Last Half)

Minnie Faust and Brother opened the bill with their acrobatic trapeze offering. The two put over some good stunts and received a big hand.

Clark and Shaw went well with their comedy offering. One of the boys is a good Hebrew comedian, while the other holds up his end of the offering well. They offered some songs and patter. The patter has much room for improvement in the way of gags. The boys deliver their songs fairly well, and won many laughs.

Dolly Gray and company presented what was intended to be a sketch. The offering drags from start to finish. It will be reviewed under New Acts.

Joe Brennan, assisted by his "plant" in the orchestra pit, pleased. Brennan is capable of handling much better material than his present act contains and should get busy and get it. He is a good Irish comedian and is only wasting his talents on his present act.

Elsie Ford showed a few possibilities with her song cycle and may develop. She will be reviewed under New Acts.

The Tifer Trio, two lads and a girl, scored high with their dancing offering. The youngsters have some good material and show ability. They will be found under New Acts.

Cook and Goodall, the former of whom was in the "Oh Boy" show, took an encore with their comedy skit. They will be reviewed in the New Acts Department.

The Seven Glasgow Maids scored their usual hit and took two encores. The girls dance gracefully and play instruments well. The girl who handles the bass drum was given an exceptionally big hand, which she deserved. The lead has a pleasing voice and renred her numbers well.

Green and Brown turned out to be two blacks, one of whom used extra blacking. They went over well (See New Acts).

Vine and Temple are a capable team who can easily handle better material than they are using. Most of the gags they are using have been in service long enough to be pensioned. With better material, these boys should be able to make big time.

Martin and Webb scored one of the big hits of the show with their patter and songs. The number of the team who takes the "plant" role, does well, and the other, as an Italian comedian, lends good aid.

The Seven Dancing Serenaders closed the show with their dance offering and gave a good account of themselves.

G. J. H.

HAMILTON

(Last Half)

The undoubted hit of this bill was Sam Hearn, "The Rube With the Fiddle and Bow," who is no rube when it comes to playing a fiddle charmingly and with technical precision. Neither is he one of those bigshot sort of comedians who rely on that much abused phrase for hinterland suggestion in a rube act. He is however a staccato-voiced comedian with a fine sense of comedy values and engaging personality that seems to lend humor to the funny stories he tells. At this house he not only amused and entertained but he also edified, this last being due to his splendid musicianship on the violin.

Belle and Gray, a couple of singing and dancing, or rather prancing, tightrope walkers, were the opening act on the bill. Their tightrope "stunts" are commendably done even though they are not absorbingly entertaining. Gray doing the neatest work of the two. Miss Belle's singing and dancing ability is not such as will bring her notable recognition.

Thomas P. Jackson and company presented a playlet entitled "Once A Thief," which told the story of an erring girl, recently released from prison and who is seeking employment from a dye manufacturer to whom she tells the story of her past. He tests her integrity and she proves true blue.

Sinclair and Gasper are a couple of nice girls who came pretty near stopping the show. They sang and danced and talked, and provoked mirth with everything they did. Smart girls and distinctive entertainers are not great and their dancing ability is limited, but their mannerisms can always be relied upon to get them across.

Sherman, Van and Hyman, erstwhile of the cabarets, in the middle West and elsewhere, playing the former places and in vaudeville intermittently, are a trio that work hard to entertain. All of them sing and one plays the piano. Sometimes they are loud; but always they are bent on giving the most that is in them. Their offering is essentially entertaining even though they do lack subtlety as comedians.

M. L. A.

AUDUBON

(Last Half)

The Three Lordens opened the bill with a sensational acrobatic offering. The trio use a trampoline, over which they have castling. Every feat they did was a thriller. Sensational somersaults and other turns in mid-air, without a slip, all of which were done gracefully, brought the three a big hand, which was no more than they deserved.

Jack Reddy was handicapped in the second spot, as he tried to put over some material resembling that of Jack Wilson's old act, or the one which Al Herman does now, in talking about the acts which preceded him. This part, however, is only a small bit of his act, as the rest consists of a "souse" bit and a "dope" character. In the latter part, he announces that there is a moral to it, but what it was, was not clear. Perhaps it is in the song, "What's the Use of Dreaming." Reddy has a good voice, but is inclined to overdo his dramatics, especially in one recitation in which he pays a glowing tribute to women. He scored well here, but would find the going even easier with material better suited to his capabilities.

"Two More," a comedy sketch with two women and two men, by William B. Friedlander, is an exceptionally clever skit. One of the men showed a few defects in his acting. The young man playing the part of Jack was excellent. The girls, also did well. The sketch kept the house laughing. The offering will be reviewed under New Acts.

Berk and Valda and company offered a good dancing skit that will make the big time when it rounds out. The company is Granville English, who, unbilled, assisted at the piano. The act was one of the big hits of the show here. It will be found under New Acts.

George Price and company, or rather, Henri Young at the piano, not only stopped the show in closing position, but was permitted to go off until he had rendered four encores. George has changed his Fannie Brice Egyptian burlesque, and, for the first time, on Thursday evening, offered a ballet burlesque. He brought the house down with a bang, and later, was not allowed to change his costume, but in the ballet dress, imitated Belle Baker, Jimmy Hussey, Pat Rooney and others.

G. J. H.

AMERICAN

(Last Half)

Louise and Mitchell opened the bill with a fast acrobatic act. Louise started the offering with a song in which she was interrupted by the young man. They shifted the drop to two, and went into the acrobatic routine, which consisted of the girl taking the "strong-man" part. She lifted and balanced the young man in various positions and put over a number of thrilling stunts.

Rollinson and King, one as black-face and the other with the light yellow make-up, offered some songs and patter. The singing needs a good deal of toning down and the patter should be either omitted or changed for something that will get laughs.

Renard and Jordan took an encore with their comedy skit. The team, man and woman, handle their material well and scored high. The man is a capable Hebrew comedian, and the woman a pleasing straight. The patter end of the act can be worked up to better advantage.

La Tour and Gold, also man and woman, were one of the big hits of the bill. The woman is a capital "nut" comedienne, and the young fellow is the possessor of a pleasing voice. They danced fairly well and offered some good gags in a good manner.

The Rose Revue, with two girls and a man, offered a number of songs and dances. The dancing has much room for improvement, and the singing is only fair. The trio make a good appearance, however, and took a big hand.

Al Tyler followed the new reel with a line of clever patter, which was practically wasted at this house, for it was over the heads of the audience. Most of the material is up-to-date and exceptionally good. In any other house Tyler should find easy going.

Octavia Handworth and company were seen in their well known sketch and met with their usual good success.

Ward and King closed the show with singing and dancing. The boys are nifty steppers and pleased.

G. J. H.

RAY GOETZ HAS A SCRIPT

Ray Goetz has just procured a new play called "Collette Come Across," and arrangements for the production have been made. Irene Bordoni, his wife, will be starred in the piece.

EIGHTY-FIRST STREET

(Last Half)

It is getting to be a habit nowadays for some act to stop the show in this house each week, the turn which accomplished the stunt this time being Joseph L. Browning with his "Timely Sermon." He had things just his own way from the start and left the audience clamoring for more and more of his disclosure on "Man and Woman." Brown is an entertaining talker and should find little difficulty in getting bookings.

Burke and Betty were called upon to be the opening battery. But their fire of songs, talk and music can hardly be qualified as accomplishing the mission they set out to perform and it can be safely said they did not attain their objective. The turn is poorly arranged, with the talking gags, which are falling to score. Burke, evidently, must be accustomed to carrying hand grenades, for, at all times, he had his ukelele in his hand, whether it was to be used or not.

McCormack & Mellon were brought along to straighten the "line" with songs, dances and eccentricities. This they accomplished easily and left the audience in good trim for Allen Dinchard and company, in the comedy playlet, "Five Thousand Dollars a Year." This is an offering that will always be a delight to Summer audiences, for it is thoroughly filled with humor and its comedy-dramatic situations and semi-climaxes always held an audience in suspense.

Joseph L. Browning darted on after the feature picture with his sermon on timely subjects and held the audience throughout his discourse. His "Maiden's Modern Prayer," proved to be a big laugh getter, despite the fact that Burke, in the "pening act," had given an abbreviated form of the same thing.

Ernestine Myers and Paisley Noon, with their interpretations of the terpsichorean act, scored heavily with their offering and rounded out a capital evening's entertainment.

A. U.

HARLEM OPERA HOUSE

(Last Half)

Lillian and Twin Brother opened the bill with an exhibition of strong-man and iron-jaw work. Lillian did the heavy work, using the young man to assist her. The act went well here.

Harmon and McManus, two women, went well in the second spot. Neither of the two possesses a good voice, but their delivery, which is of the usual "heavy" comedienne type, pleased the audience here. The injected a little piano-moving comedy and put over a few comedy remarks.

Kimberly and Page scored one of the big hits of the bill. The girl, in a ragged dress, started the offering and was joined by the young man, in one. After some preliminary patter, the setting shifted to full stage, with the scene laid in an artistic studio. They closed the skit in one, with some songs and patter. The girl is a capable comedienne and with better material, which they are capable of delivering, this team should go well on the big time.

Newport and Strik, offered some comedy dancing, songs and acrobatic work. The patter is not clever or laugh-provoking, and the dancing is ordinary.

Ford and Urma, assisted by a pianist, unbilled, followed with a good dancing skit. The pianist does his work very well and the two dance pleasingly. Miss Urma delivers his work very well and the two dance pleasingly. Miss Urma delivers a song in good manner, and also dances well. It is a decided relief to see a dance skit in which anything resembling the shimmy is absent, and which goes through on its real merit.

Burns and Frabito closed the show with their Italian comedy act. The balloon bit went over great and the rest of the comedy netted them two encores.

G. J. H.

WANTS HER DISCHARGE

Because of the insolvency of the estate left by her husband, William Lepper Adingdon, Bijon Fernandez, last week, while filing an accounting of his estate, also petitioned Surrogate Cohalan to discharge her from her duties as administratrix. She charged herself with \$792 in her accounting, consisting of \$300 in jewelry, and \$450 more in jewelry and personal effects, redeemed from a pawnshop, a \$35 fur coat, and \$6.91 received from the New York Telephone Company.

She shows that she has paid \$585 out of this, and advanced \$221 of her own, making a total of \$806. The unpaid creditors, she points out, are seeking \$608.60. Surrogate Cohalan issued an order directing the creditors and heirs to show cause on July 20 why Miss Fernandez should not be discharged from her duties as administratrix and the accounting be settled.

VAUDEVILLE

OVERSEAS REVUE

Theatre—Palace.
Style—Revue.
Time—Fifty-five minutes.
Setting—Special.

"Toot Sweet," the Will Morrissey revue, which came to an intimate end at the Nora Bayes theatre recently, has been condensed, overhauled, speeded up and, with Elizabeth Brice, Mae Boley, Lon Haskell, Tom Penfold, Jeanette Tournier, Will Morrissey, Clarence Nordstrom, and a portion of the chorus of the production, is now a vaudeville act which, with a few changes and the cutting down of the running time ten or twelve minutes, will be an excellent attraction.

All the scenes are in and before a hut, one of the acts of the original production, and, with this as a background, most of the best scenes, as well as the better songs and dances of the piece, are presented. Miss Brice, the feature of the original revue, sings all of the songs which did much to make the piece attractive, while May Boley, as the American girl in France bent on army entertainment, scored a genuine hit, first in a burlesque prima donna solo and next in a baby vampire number.

Clarence Nordstrom was an attractive young aviator who sang some, but danced better. Will Morrissey and Lon Haskell furnished the male comedy portion of the act, the soldier bit being particularly funny, although spoiled at the finish by Morrissey's many intercolated remarks, evidently intended to be humorous, but which missed the mark completely.

Miss Brice has most of the songs, all of which she rendered in good voice and in her usual attractive singing style. The chorus is a good one both as to looks and singing and dancing ability, although the same lack of effective stage management and ensemble work so apparent in the original production prevails in the vaudeville act. This slowed it up perceptibly, especially in the second half and did much to diminish the brilliant finish promised in the act's earlier moments.

One or two of the songs could well be eliminated and the time saving would be decidedly advantageous, for not only did they mean nothing in so far as the development of the revue's little story was concerned, but they added nothing to the act's musical value.

One of the song hits of the original production was not heard, due possibly to the absence of Eddie Miller, whose brilliant tenor was one of the "Toot Sweet" features.

The revue, with its fine cast, melodious score and novel manner of presentation, is an act that is bound to score and, when cut to a better running time, will be an exceptionally good attraction.

W. V.

JACK REDDY

Theatre—City.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

After a lot of noise off stage, Reddy enters in a full dress suit and a "jag." He started with a prohibition "blues" number and revealed a good voice. A ballad followed and gave way to a comedy number about the landlords, which went over well.

He then made an announcement about his next number and proceeded to make up in view of the audience, while talking about the other acts on the bill. On completing his make-up he offered a "snow-bird" bit and delivered an old "Chinatown" number, with a few other old songs. For an encore he rendered a recitation to women.

As the act stands it will do for the three-a-day, but with better material Reddy should find the better class houses easy.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on pages 15 and 16)

MORTON AND MOORE

Theatre—Colonial.
Style—Singing, dancing, comedy.
Time—Nineteen minutes.
Setting—Special, in four and one.

Working in white throughout the entire act, Morton and Moore are presenting about the same offering, with one or two changes, from that used in their last vaudeville appearance. A jazz band of five white musicians that are on a par with other aggregations of like description, is headed by Saxi Holdsworth.

The principals make their appearance on a settee at the rear of the stage. When their red plush drop is parted, they offer a song and dance. After they exit, the band played a raggy selection and Morton, in a red gown and blonde wig, was led through a comedy dance by Moore. There is heaps of opportunity in this number, but the team seemed lost in the atmosphere. The band held forth, giving the boys an opportunity to change to street clothes and they offered a song entitled "Who has my Lima Bean," accompanied by a dance.

A whistling conversation is then indulged in and Morton sends a bouquet, attached to a collapsible hat rack in the direction of the upper box, where a "plant" falls off his chair. This was the big punch of the act.

They then go to "one" with the band playing a funeral march, and stage hands carry a beer keg across the stage.

Morton and Moore are clever performers but their present material is not of the highest standard. With a faster routine in going from one bit into the other, they would improve. But they surely can do better things than they show in this act.

J. D.

J. R. JOHNSON & CO.

Theatre—Keith's, Jersey City.
Style—Singing and Musical Novelty.
Time—Twenty-two minutes.
Setting—Full Stage.

Johnson, formerly of the team of Cole and Johnson, makes his vaudeville re-appearance after an absence of seven years, with an offering that will find favor on any of the big time bills. He is assisted by five of his Ethiopian brethren, of a versatile order, and who render capable aid in rounding out a most acceptable offering.

Johnson, of course, as is becoming to songwriters of the past decade, starts things going by playing some of his old time compositions, which immediately put the audience in a receptive mood. Then, with the aid of his assistants he put over a number of catchy songs, the men all having pleasing voices. A comedy number, sung by one of the men, went over big, as did a ballad specialty.

Johnson's "Jazzy Band," as it is called, certainly is properly placed in the routine and the boys "snap into it" as though they like it. The trap drummer qualified as a feature of the turn with his comedy antics. The young violinist also made somewhat of an impression with his deftness in handling the bow.

All in all, the turn is a very acceptable one and, with a little speeding up in spots will be brought into the eighteen minute limit and be ready for the big houses.

It might be suggested that instead of wearing black tuxedo coats with white flannel trousers, the men change to a coat to match the trousers in shade, for, from the front, the present contrast of color, is a bit out of place.

A. U.

STANLEY & MAZIE HUGHES

Theatre—De Kalb, Brooklyn.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage (special).

Johnny Hughes of Adelaide and Hughes is presenting his brother and sister in an artistic dance offering, which somewhat resembles his own act. Stanley and Mazie Hughes are assisted at the piano by Charles Conway, who is not billed but who displayed considerable talent.

They use a very pretty setting and, in fact, the entire offering is "class." They are neat in appearance and have pleasing personalities. The costuming is up to the standard of the act.

They started with a fox-trot, in which they injected a little of the shimmy. Miss Hughes presented a charming appearance in the hoop skirts of the early 70's in an old-fashioned waltz which they offered as the next number, and into which they injected much eccentric stepping. Conway then revealed his abilities in a piano solo in which he played a medley of popular airs.

During the war, the French people were in the habit of carrying small dolls suspended from the neck for charms. Costumed as these dolls, the two offered a very good eccentric dance, which made an artistic finish to an artistic act. The act should please anywhere.

G. J. H.

WILL CRESSY

Theatre—Palace.
Style—Monologue.
Time—Fifteen minutes.
Setting—In One.

Will Cressy, for years identified as author and principal player in the numerous Cressy and Dayne sketches, which have been seen in all the leading houses, made his debut as a monologist on Monday afternoon and was an immediate hit.

Attired in his uniform of Unit Commander of the Over Seas Theatre League, in which he has been serving for the last year, he told of his numerous experiences in attempting to get to France and related a half dozen or so humorous and well told stories of the fighting Americans in action.

A dozen or more have told vaudeville audiences of the happenings in France, but Cressy gives a new twist to his stories, shows the soldier in a little different light, so bright, so entertaining that, in spite of the war's end and the desire to forget, in so far as possible, all the things connected with the conflict, his talk, from beginning to end, was thoroughly enjoyable.

Cressy, as a single is a big time act anywhere, anytime.

W. V.

O'DONNELL AND KIBBEE

Theatre—Proctor's 125th Street.
Style—Sketch.
Time—Fourteen minutes.
Setting—In three (special).

Two men, as master and butler, in a comedy offering. Master is to be married the next day and has been celebrating. The Butler is also under the weather from the same cause. Both drink until the butler can no longer stand on his feet. The talk and acting is good for a few laughs.

At the end of the play the master receives a note from his sweetheart breaking the engagement, as she has witnessed him drunk and in the company of women who were also pickled. He gets serious after reading it, grabs a gun and runs out into the yard. A shot is heard and he enters carrying what is supposed to be a dead cat. Will do for small time.

G. J. H.

COOK AND GOODALL

Theatre—125th Street.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—In one.

Two young men in a pleasing comedy skit. They started with some patter containing a few old gags and some new ones. Goodall, as the comedian, stole a cigar from the pocket of the other, and all through the skit, kept the main point of the comedy on the request "Got a Match." In one part they received a telegram and read it. It repeated his request for a match. This part and the rest of the match bit, was not worked up to the best advantage, but that should be easily remedied.

A "Friend" ballad by Cook was delivered in good voice, and later in the skit, Cook revealed good dancing ability, which can be used to better advantage. Goodall rendered a clever recitation about women and spareribs, which did not go over as well as it should, for it has merit. An Oriental number about the "Bally-ho" dance sent the boys off to a big hand.

The boys showed that they are clever, and with this skit, should find the three-a-day easy going. They are capable of handling big time material and should get it.

G. J. H.

JARVIS AND HARRISON

Theatre—Proctor's 58th St.
Style—Talking.
Setting—Special, in one.
Time—Fourteen minutes.

Jarvis and Harrison, a man and woman, offer a little skit which depends mainly upon the comedy efforts of the man to get it over, although the woman also does good work. The material, however, possesses little cleverness, although the man's work will probably save it. His performance lifts the offering from the mediocre and gives it a sufficient amount of class to be placed on the better small time. With improved dialogue and more work, it may reach the smaller big time houses.

The man appeared first, delivered a bit of patter and was followed by the woman. She was masked and held him up, pointing a revolver at him. His work here drew some laughs. It developed, later, that she was his wife and more humor was provided. A double song and a dance, the usual stepping for two, closed.

I. S.

TIEFER TRIO

Theatre—Proctor's 125th Street.
Style—Dancing.
Time—Sixteen minutes.
Setting—In one and full stage.

Two boys and a girl constitute the trio. They start with a song and dance in one, all three participating. An eccentric dance by one of the boys and an Oriental number by the girl followed. The setting shifted to full stage and a Russian dance by the other boy was exceptionally well done. The rest of the offering consisted of a few classic and toe dances.

With scenery of their own, and a little more rehearsing, the act should get plenty of bookings.

G. J. H.

ELSIE FORD

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Miss Ford works in a "kid" costume and starts her offering with a prohibition number. Her voice and costume, make this number unnecessary to the act, and a special number would do very much better. A "Salvation" number improved the offering and a "rube" song sent her off to a fair hand.

With special material, which she should have written, Miss Ford should easily make the three-a-day.

G. J. H.

VAUDEVILLE

CREW AND PATES

Theatre—Proctor's Twenty-third Street.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—Full stage.

Grew and Pates, a man and woman, have a comedy playlet built around a theme that has been used many times before. It consists entirely of dialogue, a great deal of which is made up of puns and gags, some old and others new. The talk, toward the start, did not appear to get over very well, but they did better with it later on. The male member of the duo held his end up efficiently and the woman did fairly well in her role. There is nothing very startling about the act, it being neither very good nor very bad. On the small time there should be plenty of room for it.

At the rise of the curtain a wife is seen seated in her home. Her husband comes in and she instantly showers a deluge of words upon him, the cause of which appears to have been his late homecoming on the previous night. He replies to her infuriated line of talk with satire and finally when it begins to grow serious, protests vigorously against her attitude. He claims she has become entirely too strong-minded, that she devotes too much time to her "club matters," and that instead of being a simple, home-loving wife, she has become what amounts to being a militant in his mind.

Some talk about his mother-in-law has to be included, of course. The husband finally determines to make a break. He declares emphatically that his wife is to be a home-loving woman in the future. She listens and then walks out, declaring that she will continue to be a "club-woman."

A "phone rings after she walks out and he is notified that his mother, on her way to his home, was arrested for striking a policeman. He refuses to furnish the bail, remarking that if another woman who resembles the mother-in-law is found she should be held.

The wife, meanwhile, grows repentant and returns. She has discarded her old-fashioned attire, has done away with a pair of huge, turtle-shell rimmed spectacles. Her demeanor is entirely changed and, of course, everything is settled to the satisfaction of all, he even agreeing to get his mother-in-law out of jail.

I. S.

THOMAS P. JACKSON & CO.

Theatre—Eighty-first Street.
Style—Sketch.
Time—Sixteen minutes.
Setting—In two (special).

Jackson could readily bill his act Jackson and Russell, for Jeann Russell, who is the company, is as necessary to the skit as Jackson is.

The scene is laid in a dye office, where Jackson is discovered writing on a typewriter, using the Hunt system. A girl comes into the office and tells him that she is answering his "ad" for a stenographer. He questions her and she tells him that she got out of jail a week ago after a term of one year and two months. She admits that she stole \$500 and he guesses that it was to save the man she loved. After she got out, her sweetheart disappeared. He turns her down on the job, but tells her that he will give her \$1,000 if she will steal a dye formula from an office neighbor for him. She refuses, but after he shows her how, having once been a thief, she has no chance to go straight even if she wants to, she starts to accept his offer. Suddenly, she decides not to, and tells him she will go straight in spite of everything. He gives her the "bravo" and tells her that it was all a test, that he had been looking for an honest girl all his life and now had found one.

The offering is fairly well presented and acted. It should please in the better small time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 16)

DUFFY AND SWEENEY

Theatre—Proctor's Mt. Vernon.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—In one.

Duffy and Sweeney are two men who do some talking and singing, but depend mainly on their clowning to get them over. There is little that is clever in either their songs or talk and one of the bits, the farce on extemporaneous singing, has been used so often before, that it is anything but original. One of the men is a good comedian, but the other is only ordinary. The clowning becomes tiresome after a while, and the finish, where one of them springs a riddle of ancient fame, with the result that his partner taps him lightly on the brow with a guitar, does not provoke great mirth. With the introduction of some bright dialogue, vast improvement will be worked. Hard work getting over anywhere appear to be their lot for the present.

Sweeney first made his appearance with his nose decorated with some rouge, and his smooth hair falling over his eyes. Duffy then came on and they rendered a comedy song with Sweeney at the piano. Duffy then started doing a dance which made one wonder why he did it, but that became evident, when he stumbled over his partner's leg, outstretched. A song, with Sweeney supplying a few laughs by singing at the conclusion of every stanza by his partner, "But don't forget yourself Mr. Duffy," went over fairly well.

Following the latter song, they seized a pair of contraptions representing some sort of instruments, and provided some comedy with their manipulation of them. One of them later took a guitar and they had the crowd on edge, expecting them to do some instrumental work. The audience was fooled, however, for they did a bit of talking and then made their exit.

Their work got them some laughs while they were on, but little applause.

Duffy wears tights while working and Sweeney a large pair of loose-fitting trousers. Their appearance is ludicrous and helps.

I. S.

HOWARD VALENTINE

Theatre—Greenpoint.
Style—Cycling.
Time—Twelve minutes.
Setting—In three.

Valentine starts his offering with song, while he plays the guitar, and then does a fair eccentric dance which he announces to be an imitation of Ben Fuller. The rest of the offering consists of stunts on bicycles and single wheels. These wheels are made up from various kinds of apparatus such as the face of a clock, a phonograph record and others. He keeps up a steady patter during his act which may be good for laughs on the small time. His stunts, however, are novel and well done. The act will do for an opener on any bill.

G. J. H.

D'AVIGNEAU'S DUO

Theatre—Eighty-first Street.
Style—Singing and Instrumental.
Time—Fourteen minutes.
Setting—In two (special).

Two men, one of whom looks and speaks like a Chinese. The setting is a pretty Oriental drop in two, with a number of special lamps strung from the front of the first curtain. The Chinese plays the piano very well while the other has an exceptionally good voice. They offered a number of operatic and popular selections, and took three bows.

The two were the hit of the show here and should do well in other houses.

G. J. H.

REKOMA

Theatre—Proctor's 125th St.
Style—Hand balancing.
Time—Ten minutes.
Setting—In two.

Rekoma presents a routine of hand balancing stunts, all which, while none are sensational, are done in easy going fashion and without apparent exertion. He does his work gracefully, quickly and scarcely appears to strain himself as he perches on his hands. The act is a good one of its kind and should be able to hold its own in an early spot on the smaller big time and better small time.

He appeared in evening clothes, calmly removed his jacket and hat, and proceeded to balance himself on one hand. He then hopped about on the boards, from hand to hand, swinging his body about in a manner that made it difficult to avoid falling. Rekoma then deviated from his routine with a bit of contortion, deftly placing his feet on the back of his neck and hopping on his hands.

The feature of the turn was offered when he balanced himself upon two pedestals, and worked his way to the top of six spool-like objects which he placed upon the pedestals, one by one. At the conclusion, he again donned his jacket and hat, and walked off the stage.

I. S.

THE MISSES PARKER

Theatre—Keith's, Jersey City.
Style—Singing.
Time—Thirteen minutes.
Setting—Full stage.

These two girls, assisted by Earl Browne at the piano, have a high class singing novelty, which is so meritorious it was really an injustice to present it in this house. It is an offering for the big time houses. The women, from appearances, are recruits from the concert stage. Each possesses a voice of superb quality. Their routine, however, may be considered a little bit out of order, with respect to vaudeville, for their songs are all of the classical order.

The opening number is somewhat of a handicap to the girls with respect to getting started and the solo number of the blonde lady might be changed for something of a more appealing nature.

Earl Browne is a capital pianist and created quite an impression with his specialty. A readjustment of material, as suggested, might prove advantageous to the couple with respect to approbation on the part of the theatre patrons.

A. U.

LULU McGUIRE AND CO.

Theatre—Keith's, Jersey City.
Style—Dramatic Playlet.
Time—Eleven minutes.
Setting—Full stage (special).

"Ember Spirits," is the title of the offering presented by Miss McGuire and her associate.

The idea is to give the woman an opportunity to portray her ability on the piano. The curtain goes up with the woman at the piano playing a "jazzy" number. The man, portraying the role of the father, is rather bored with the kind of music rendered and goes into detail with regard to the beauty and splendor of the style of music popular in his youthful days. All of the girl's retorts are in rhythm with the music she is playing, and, finally, she comes to his way of thinking, playing the sort of music which appeals to him.

The turn is a novelty and can well take the place of the average sketch, especially for the Summer months.

A. U.

"TWO MORE"

Theatre—Audubon.
Style—Sketch.
Time—Twenty minutes.
Setting—Full stage (special).

"Two More" is a clever Wm. B. Friedlander act that scored a big laughing hit when reviewed.

There are four people in it, two men and two girls, and the scene shows two rooms on the fifth floor of a boarding house, with a hallway between.

These rooms are occupied by the girls and each of the young men calls on one of them.

A slide showing a parody on Kipling's "Vampire" and telling of two boos who made up their minds not to be caught in the web of matrimony, is flashed.

One of the young men (Billy) is self-assured and believes no girl will ever get him to propose, whereas the other (Jack) is in constant fear that he will be hooked. Billy advises Jack before they see the girls. The scenes which follow are a scream from start to finish. Jack is undoubtedly the best in the cast. In fact, it was his work that put the act over.

It ends with both the young men coming out pledged to marry the girls. The girls did well, and, with a few weeks on the small time, the act should please any audience.

G. J. H.

DANCING SERENADERS

Theatre—Proctor's 23d Street.
Style—Dancing Minstrel Novelty.
Time—Thirteen minutes.
Setting—Full stage.

Four men and three women present a novelty dancing and singing minstrel turn which, through its amateurishness in construction, is entirely devoid of many of the necessary requisites for an act.

The opening is in one, with a sextet of three men and girls doing a clog dance. After finishing this the curtain rises and discloses a minstrel layout, with the interlocutor seated on the dais. Then a routine of dance, song and string music is indulged in, which can be said to be acceptable. Why two of the men work in blackface and are described as "Bones and Tambor" cannot be conceived, for there is nothing of a comedy nature in their appearance or in the business they do. They have no cross-fire gags or in no way resort to comedy material which would probably give the act a bit of bolstering in many of its lagging spots.

A little adjustment here and there, with the assistance of one who is familiar in the productive department of an act of this kind, would enhance its value considerably, and make the turn an acceptable one as a closing act for the three-day houses.

A. U.

NEWPORT AND STIRK

Theatre—Proctor's 23d Street.
Style—Comedy Skit and Dancing.
Time—Eleven minutes.
Setting—In one.

Billed as the "Careless Chatter Chaplins," these boys surely have selected an appropriate title for their turn. There is no doubt that the title is descriptive, for the team is careless in the selection of routine as well as in the dressing of the act. The talk is all wrong and the less said about it the better, as in no particular spot has this routine a redeeming feature.

With respect to the dressing, the "comedian" of the turn has gone back to the old days when performers felt that "on and off" their clothes should have some distinctive features in cut and cloth.

The eccentric and acrobatic part of the dancing, which is of the low comedy variety, and the "drunk" song, with its business, might be assembled with a new routine and wardrobe, and then the boys should try again, when they will probably get by.

A. U.

LEWIS AND DODY

Theatre—Fifth Avenue.
Style—Wop and Jew comedy.
Time—Fourteen Minutes.
Setting—In one.

After appearing in burlesque with "Hello America," Lewis and Dody are trying to make vaudeville audiences laugh with their comedy, and, judging by the reception they received here, they should have no trouble in making their way into the best houses. Each is clever in his line of comedy, one impersonating a Hebrew and the other an Italian. Their talk is funny, their singing good, and the offering should make any audience laugh.

GREEN AND BROWN

Theatre—125th Street.
Style—Singing and patter.
Time—Fourteen minutes.
Setting—In one.

This team lives up to its billing in being colored, although not the kind that their names bring to mind. One uses extra blacking. They offered several songs, which they should sing with less vocal power. The patter is a bit overdone, but is good for laughs. They went well here and should please on the three-a-day.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from pages 14 and 15)

STOCKTON'S DOGS

Theatre—Proctor's Fifty-eighth Street.
Style—Trained Dogs.
Time—Twelve Minutes.
Setting—Special.

This group of dogs is well trained and the turn, generally, is put on in a neat manner. The canines require little coercion although the stunts they do are not easy ones. However, the offering lacks something spectacular. There is little fast action, and, for an act of this sort to get over there must be something that will thrill and excite. That something is lacking. When children attend the theatre, the turn will probably hold its own, but for others, it will probably be a bit tiresome.

The stunts offered consist almost entirely of riding about on miniature tricycles, bicycles, unicycles and almost every other variety of cycle. There was a sort of small "tight rope" about one foot high stretched in front of the stage, and many expected that some sort of a trick would be tried on it. The apparatus was not used, however.

The act is well staged, the pictures of the dogs doing their various stunts, penants and other objects, furnishing an effect pleasing to the eye.

I. S.

AL AND LOIS BRIDGE

Theatre—Proctor's 125th Street.
Style—"Rube" skit.
Time—Fourteen minutes.
Setting—In one.

Man and woman in "rube" make-up. They started in at once to give the audience an unfavorable impression by holding a private conference between themselves for most of the act. A few lines, here and there, could be heard, but they were not sufficient to get laughs.

DOLLY GRAY AND CO.

Theatre—Proctor's 125th Street.
Style—Sketch.
Time—Sixteen minutes.
Setting—In two. (special).

Dolly Gray and a man are the only characters in the sketch. The offering is faulty from start to finish, and as the chief handicap it has an exceedingly poor plot. With such poor material to start on, it is well nigh impossible to put over any kind of an act.

The story is about a girl in a Grand street lawyer's office, who is wanted by a big corporation as a private secretary. They send down a young man to test her honesty. He pretends to be out of his mind and she takes \$500 from him. Later she returns it and is hired.

The act is full of incongruities and in its present form will not do.

G. J. H.

FRANK COTTER

Theatre—Proctor's 125th Street.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage.

Frank Cotter is a neat appearing young man who will most likely create a favorable impression on his entrance.

He starts before a drop in one with some patter and then goes to full stage. His first stunt was a running jump over a number of chairs to a hand stand on a table. Following that he went through a number of other balancing stunts that thrilled. In doing these, one of the women in the audience screamed, which started laughs.

BURKE AND COBEY

Theatre—125th Street.
Style—Ventriloquist and Singing.
Time—Fourteen minutes.
Setting—In one.

Girl and man in a singing and ventriloquist skit. The girl does a few songs, which, with toning down, will go much better. The man does the regular ventriloquist routine, smoking and a few other stunts. He should cut out the "souse" entrance, as it means nothing to the act. The gags should be changed for a few new ones. Most of them were over the heads of the house, but at that, were nothing out of the ordinary. With improvement, the skit will do for the small time.

G. J. H.



SEVENTH ANNUAL BANQUET OF THE LEO FEIST CONVENTION HELD THURSDAY EVENING, JUNE 19.

1 Theodore Morse 2 Floyd Kenny 3 John White 4 Lester Santly 5 Lew Mahan 6 Mort Schaffer 7 Leo Wood 8 Felix Feist 9 Francis Gilbert 10 A. S. Gilbert 11 Leo Feist 12 Fred Wright 13 Mr. McClelland (Music Trades) 14 Mr. Walsh (Music Trades Review) 15 Elmer Setzler 16 Otis Spencer 17 Bob Miller (N. Y.) 18 Chick Story 19 Al Kornheiser 20 Lee O. Smith 21 M. Schloss 22 Louis Piotti 23 Sam Danks 24 Albert Munzer 25 Fred Weidenhamer 26 Milt Stevens 27 Ernest Vogel 28 Fred Auger 29 H. C. Johnston 30 Irving Masloff 31 Arthur Huskins 32 Charles Cordray 33 Sidney Mitchell 34 Ernie Golden 35 Archie Lloyd 36 Joe Santley 37 Johnny Nestor 38 Joe McCarthy 39 Archie Gottler 40 Arthur Fields 41 Sidney Cigre 42 Harry Tierney 43 Jimmy Flynn 44 Walter Donovan 45 Solly Cohn 46 Ben Alberts 47 Milton Ager 48 George Meyer 49 Mr. Bruns 50 E. F. Bitner 51 Herman Klein 52 Jo-Jo 53 Ira Kesner 54 Abe Frankel 55 Ira Schuster 56 Walter Vaughan (New York Clipper) 57 Walter Part 58 Ernie Hughes 59 Al Doyle 60 Ben Edwards 61 Al Sather 62 Earl Carroll 63 Raymond Peck 64 Jack Richmond 65 Harry Coe 66 Percy Wenrich 67 Arthur Thornton 68 Phil Kornniser 69 William Teller 70 Joseph Sheridan 71 Arthur Hoffmann 72 L. G. Battin 73 Karl Kaufman 74 Irwin Dash 75 Meyer Jacobs 76 Henry Heine 77 Cliff Odems 78 J. A. Decatur 79 Cliff Hess 80 Fred Kemlo 81 Chester Cohn 82 Rocco Vocco 83 Billy Jerome 84 Howard Johnson 85 Milton Weil 86 Joe Fuchs 87 Bob Miller (Detroit)

—THE MENU—
咖啡 生什 三 燴 馬 馬
啡 糕 菜 絲 有 蹄 蹄
茶 及 雞 炒 骨 青 美
餅 手 雜 麵 尾 梅
茶 餅 菜 碎 麵 羹

MELODY LANE

FIRST CONVENTION PLANS BIG CAMPAIGN

Seventh Annual Meeting Ends With the Adoption of Scores of New Ideas for Coming Season

The annual convention of district managers and department heads of the Leo Feist, Inc., music publishing company closed its seventh meeting on Friday after an entire week had been given over to executive sessions which took up the business days and with the evenings fully occupied with entertainments commencing with a theatre party early in the week, a big banquet in the new professional rooms on Thursday night and a motor trip and shore dinner at Sheepshead Bay on Friday evening.

On Saturday the delegates composing the entire list of Feist branch managers returned to their homes filled with enthusiasm in regard to the coming year and with a score or more of new ideas for the popularizing and increasing the sale of music, all agreed upon and ready for launching with the beginning of the coming season.

The big social event of the convention was the banquet on Thursday night held in the new professional rooms and attended by the delegates, the songwriters of the Feist house, the professional staff, press representatives and a few guests, close business and personal friends of the house.

Ninety men drank a toast to Mr. Feist, and gave three rousing cheers for him at the opening, and then Phil Kornheiser, toastmaster introduced Howard Johnson, who in a cleverly written parody sang of the personal peculiarities and eccentricities of the various delegates, writers and other members of the Feist organization.

Then followed the singing of the new songs which are to be exploited during the coming season, each writer giving his own interpretation. A half dozen speakers entertained the diners with brilliant oratorical flights interspersed with amusing recollections of the days when the Feist house was a single room on Broadway near Thirtieth street. A. S. Gilbert, of Gilbert & Gilbert, the Feist legal advisers, made an interesting and entertaining address finishing with the presentation of diamond cuff links to Mr. Feist and Mr. Bitner, the general manager of the house. The gifts were from the out of town managers.

In reply Mr. Feist thanked the men, humorously referred to many of his business experiences of the past and ended by paying the staff a remarkable tribute, giving it full credit for the growth and present prosperity of the house. The Feist business is a co-operative one, the employees sharing in the profits, and this policy, which has been so successful, Mr. Feist assured his listeners was not only to be continued, but was to be still further extended.

Edgar Bitner's address was fine, too good to need the apology with which he concluded, saying that he was sorry he had made "so poor a speech." Modesty must have prompted the last remark. Francis Gilbert, the copyright expert, talked entertainingly, and then Felix Feist, now a big man in the motion picture world, told of the days when he was with the Feist house in the capacity of plugger, song writer, professional manager and all around handy man. Phil Kornheiser tried to escape without a speech, but the out of town managers caught him and forced him to talk. Had he rehearsed a week he could not have done better. The whole organization from Mr. Feist down to the humblest plugger got his bit of praise. None was forgotten by Phil.

On Friday night, the men had their own outing. The profits of one of the firm's songs, together with the royalties, had been contributed to the convention. A dinner at Tappan's was first, and this was fol-

lowed by gifts to the delegates. Everybody got just what he wanted, for he picked it out himself, and there was money enough to go all around. Gold belt buckles, gold pens, cigar and cigarette holders predominated. The convention was a big success.

D. W. FOSTER STARTS CAMPAIGN

D. W. Foster, general manager of the McKinley Music Company, while in New York recently made arrangements with the Paramount-Lasky Corporation for a combined publicity and advertising campaign in connection with the song "The White Heather," inspired by the writers when they witnessed a private showing of the motion picture of the same name.

The writers of the song are Charles A. Snyder, Alfred L. Haase and J. Fred Coots, and the story is beautifully told in the number which is to be featured in connection with the showing of the picture. A. L. Haase, manager of the McKinley's New York professional department, is planning a big publicity campaign in connection with the number and expects to have a number of big acts using it in the near future.

BERNSTEIN LOSES BDWY. FLASH

On the corner of the six-story building at Broadway and 47th street, the Shuberts have constructed a big electric sign which extends from the third to the top floor. It was completed last week, and at present is advertising the coming Gaiety show at the Forty-fourth Street Theatre. Three floors of the building are occupied by the Bernstein music house, which will lose much of its Broadway flash which would have resulted if the sign could have been utilized as a medium to display the firm's publications.

MCCARTHY HAS FAITH IN SONG

When Joe. McCarthy placed the "Baby's Arms" song in the "Follies" he gave permission for it to be restricted to the show, but for a few weeks after which it is to be released to the vaudeville singers. McCarthy had such faith in the number that he risked it being refused for the show on account of his action, believing that if it did not go in the Ziegfeld show it was a sure-fire popular hit. The song is already listed among the "Follies'" successes, and with its release Joe. believes an enormous sale will follow.

SHIMMY TUNES CONDEMNED

The International Association of Dancing Masters, which met in convention at Atlantic City last week, unanimously condemned shimmy dances as vulgar and suggestive and decreed that they should neither be taught or permitted in any of their schools. They went a step further and issued an order forbidding their orchestras to furnish the melodies for the practise of such steps.

CLEVER COMEDY SONG READY

The Witmarks have a clever comedy song ready in "There Ought to Be Music in Every Home Except Next Door to Me." The number is by Alex Gerber and Abner Silver.

MILLS TO OPEN JULY 1st

Jack Mills, formerly professional manager of the McCarthy & Fisher Co., will open his own music publishing house on July 1.

BERNIE GROSSMAN WITH STERN

Bernie Grossman, the lyric writer, is now connected with the professional department of Joseph W. Stern & Co.

RATH BROS. USE "ROMANCE"

"Romance," Lee David's new melody, is being played nightly during the act of the Rath Brothers on the Century roof.

MANY NEW FIRMS PLAN TO OPEN THIS FALL

Big Boom in Business Responsible for the Starting of New Music-Publishing Houses

The big boom experienced throughout the entire music publishing business during the past year or two is responsible for the formation of a number of music publishing houses which have already opened offices and to this list will be added a number of more before the coming Fall season is well under way.

Of these new firms not all will open in New York or Chicago, the two towns which in the past were supposed to be the only locations where a popular house could hope to do business. Conditions musically have changed, however, and now the far West in Los Angeles or San Francisco music firms have started and have within a short space of time built up a big business. One and possibly two additions to the publishing industry will be established in Los Angeles within the next few weeks and at least two firms are planning to invade New York.

The music business long looked upon with some suspicion by business men has during the past few years assumed a position of importance. Music has to a great extent, in so far as the published copies bearing the imprint of recognized houses is concerned, become a staple article of merchandise and the popular hit which ten or fifteen years ago was limited to a seventy or eighty thousand copy distribution has reached the two million mark. Reached it easily and now sober minded members of the industry, who ten years ago believed that music then had reached its height of popularity are now predicting the day is near at hand when the five million copy hit will be reached.

PUBLISHERS IN BIG BENEFIT

When the big Barney Fagin benefit is given at the Manhattan Opera House on Sunday night, August 31, in one section of the minstrel portion of the entertainment, a number of music publishers will be seen. Edward B. Marks, of Jos. W. Stern & Co., will be the interlocutor, Harry Von Tilzer and L. Wolfe Gilbert will be on the ends and Meyer Cohen and Julius P. Witmark will sing.

EDDIE LEWIS ON VACATION

Eddie Lewis of the Chicago office of the Harry Von Tilzer company, is spending a month's vacation in New York. The vacation, which would be called hard work by many, is spent in the professional department of the New York office and the nights around the theatres.

STERN HAS PRODUCTION HIT

"The Argentine, the Portuguese and the Greek," a new song in the "Tumble In" production, is published by Jos. W. Stern & Co., who have in the interpolated number a song which looks like a big success.

DREYFUS BACK FROM CHICAGO

Louis Dreyfus returned this week from Chicago where his firm is strongly represented this season both in the production and popular departments of the music business.

CARUS SONG RELEASED

Charles K. Harris has released the new Emma Carus song, "Oh! How She Can Dance." The number was featured in Miss Carus' act at the Palace recently.

GLOGAU SONG IN PRODUCTION

Jack Glogau has placed a new song, entitled "McCarthy Is a Frenchman Now," with the "Bing! Bang! Bing!" show.

NEW IRISH SINGER CHARMS WEST

The Pacific Coast is at present extending a hearty welcome to and thoroughly enjoying the artistic work of Gerald Griffin who, fresh from vocal triumphs in Australia, is rapidly becoming known as a second Chauncey Olcott. Mr. Griffin has a voice of sweet purity, an engaging personality and in addition marked ability in extracting every ounce of sentiment and effect from songs he sings.

They are good judges of a lyric singer on the Coast, and the verdict in Mr. Griffin's favor is unanimous and enthusiastic. He is singing the songs the people love to hear. In his present repertory are such favorites as "Mother Machree," "When Irish Eyes Are Smiling," "My Wild Irish Rose," "Have a Smile for Every One You Meet," "The Gates of Gladness," "You're Making a Miser of Me" and "That Wonderful Mother of Mine"—all these, by the way, from the catalogue of M. Witmark & Sons. Eastern audiences are awaiting the advent of this new minstrel with keen interest. It is not settled in what field he will eventually appear in the East, but there is a strong probability that he will be featured in a new Irish play of the calibre that Chauncey Olcott and Andrew Mack have starred in for many years.

PORRAY TELLS OF FRENCH WRITERS

Eddie Porray, formerly with the Chas. K. Harris house, but now in France, in a letter to his old employer recently, said that in spite of the friendly spirit of the people, and especially those around the music houses, he simply could not get on good terms with the song writers. "You see," he wrote, "every song writer in France wears a full beard, and I for some reason can't seem to realize that they are the fellows that write the 'Oo-La-La' tunes."

WHAT IS A CONCERT PARTY?

The Lawrence Wright Music Co., of London, Eng., in a recent issue of an English theatrical newspaper advertises a jazz song, which, according to the published announcement, is a sensation for "concert parties." Here is a type of entertainment unknown to American music men, and is perhaps something exclusively British, but if it is a good place to plug a song, it's a sure bet that it will reach the United States before the coming season is under way.

MISS JOYCE AT NO. 711

Kathryn Joyce, who for several years has had her office in the Feist Building on West Fortieth street, where she has been connected with the band and orchestra department, has been transferred to the new professional studios at No. 711 Seventh avenue, where she has all to herself a finely equipped and elegantly furnished office.

FRANK GILLEN TO PUBLISH

Frank Gillen, the song writer is the latest to join the ranks of New York music publishers. Mr. Gillen will publish both production and popular music and has already the rights to a musical show which will be presented early this fall. Offices in the theatrical district will be opened around the first of July.

WALKER PLACES MANY SONGS

Raymond Walker, the song writer, now in France entertaining the soldiers, has placed a large number of songs with French publishers, as well as several with well known English houses.

RITTER AT ATLANTIC CITY

Maurie Ritter, who will have charge of the Chicago office of the Irving Berlin, Inc., office, is spending a week in Atlantic City prior to joining the Berlin forces.

BROWNING MUSIC CO. OPENS

The H. Browning Music Co. has opened offices in the Astor Theatre building.

CHICAGO NEWS

CHICAGO PLANNING TO HOLD
"WAKE" OVER LIQUOR'S DEMISE

"The Lambs'" and Other Cafes to Blossom Forth as Ice Cream Parlors and Chop Suey Joints—Expect Law to Be Repealed.

Doings are being arranged for the night of June 30 when Old Man Red Eye and John Barleycorn depart from the interior of the Windy City and hide themselves away to parts unknown. Many of the Loop's famous cafes are arranging to become soft drink parlors, chop suey restaurants and chop houses.

The Lambs' Cafe, perhaps one of the most noted in Chicago, has closed its doors and will open early in August as a Chinese chop suey restaurant; the College Inn will commence its July career as a soft drink parlor; "Quincy No. 9," as a straight restaurant; "Colonel," on North Clark street, as a Greek restaurant; Righimer's will go into the ice cream soda business; Majestic Theatre bar will open as a soft drink palace; Rainbo Gardens will continue with soft drinks, as will the Edelweiss, Terrace Garden, Green

Mill and numerous other places where revues and vaudeville entertainments have held sway. Soft drinks and food will be served and the entertainment will be continued.

Proprietors of the various cafes and gardens are under the impression that the law will be repealed and that they will be permitted to continue along as in "ye olden days." However, a number of places which have been patronized by members of the profession have closed their doors and disposed of their stock. Among the most notable are Charley Allen's and "The Tap Room."

Chicago looks forward to one of the biggest events in the history of its career for "The Passing of John Barley Corn." Numerous organizations are planning to combine and hold a "wake" over the death of liquor.

WILL BUILD IN HAMMOND.

Backed by Chicago capital, two theatrical syndicates have concluded negotiations for the erection of two theatres in Hammond, Ind., which has just recently became the theatrical district for the Calumet center.

Scarcely had the announcement been made by the Gumbiner Brothers that they had closed arrangements for the erection of a vaudeville theatre to seat 2,500, and to cost \$500,000, been made, than the Sarps Kontos Gregory Syndicate obtained a 99-year lease in the city's Loop for a theatre to seat 3,200 people. The latter house will be booked by the Western Vaudeville Managers' Association and the other by the George Webster Circuit of this city.

E. J. SULLIVAN IS BACK.

Edward J. Sullivan, for several seasons manager of the Studebaker Theatre and afterward connected with the American tours of Sarah Bernhart, being still later connected with the Orpheum Theatre at Winnipeg, Canada, and at present manager of the Orpheum Theatre, in St. Louis, Mo., has again become a Chicago manager. He has taken the management of the Palace Music Hall for the Summer while Earl Stewart is vacationing. He will then go over to the Majestic Theatre for two weeks, while W. G. Tinsdale is hiding away from work, afterward returning to St. Louis, where he will again oversee the Orpheum Theatre during the regular season.

SOLDIERS TO SEE PALACE SHOW.

"The Passing Show," now appearing at the Palace Music Hall, will be taken, intact, on June 30, to Fort Sheridan, Ill., where it will give a complete performance for the wounded heroes who are patients at the Government hospital there. J. J. Shubert is expected to be present for the affair, coming especially from New York.

The company will be carried complete, taking with it its scenery, stage props and electrical arrangements. Immense motor trucks will be used to take the scenery, etc., to the fort.

CHORISTER FOUND UNCONSCIOUS.

A girl identified by her mother as Alma Johnson, recently a member of the Shuberts' Winter Garden Show in New York, and found a short time ago in the Pompeian room of the Congress Hotel, lying unconscious, is recovering from her illness. She would not tell who she was for days, and it remained for her mother to clear the mystery. She will soon leave the hospital.

ORCHESTRA LEADER IN JAIL.

Louis Costillo, leader of an Hawaiian orchestra and also in possession of a Chinese wife, is in the midst of marital woes. He charges that his wife caused a strike among the members of his orchestra, and Mrs. Costillo counter charges that her husband transferred his affections to a woman member of his orchestra, with whom he tours the country.

The case was brought into the Court of Domestic Relations, and Costillo was sentenced to serve one year in the Bridewell. The judge who sentenced him intimated that he would release him if he would produce a bond guaranteeing the support of his wife.

Costillo had just completed a term in the Bridewell, being released on April 21. He was charged on that occasion with non-support. He told the court he was unable to support his wife now, due to the fact that when he was sentenced to jail his orchestra was scattered and he was unable to get it together again. He was taken to the Bridewell to commence serving his sentence, and will be released if a bond can be secured for him.

"TILLIE" CLOSES JULY 5.

Patricia Collinge, starring in "Tillie" at the Blackstone Theatre, will end her engagement in that piece on July 5, when she will have played 171 consecutive performances in Chicago and shattered all records for any individual star at that theatre. The company will take five weeks' vacation before beginning rehearsals for their next season, which will start in Milwaukee, Wis., August 23.

THEATRE HOTEL KEEPER DIES

Henry I. Morgan, 87 years old, died in Hinsdale, Ill., last Thursday. He was active in the early hotel life of Chicago and formerly managed the old Sherman Hotel when it was popular as an exclusive theatrical hotel. He also was connected with the Grand Pacific Hotel and was widely known in the theatrical profession.

BUTTERFIELD HOUSES CLOSE

All theatres controlled by W. S. Butterfield have closed for the Summer. Only a few of the local U. B. O. houses are remaining open at the present time, but these are expected to suspend for the Summer, some time in July.

ABNER ALI WINS POOL.

Abner Ali won a baseball pool last week which is said to have contained \$500. It was formed by a number of theatrical men, and chances were sold.

STOCK AND REPERTOIRE

WILKES ADDS ANOTHER TO
HIS STRING OF COMPANIES

In Association with Dean Worley and Michael Corper He Installs Company at Majestic Theatre, Los Angeles—Players Include Lewis S. Stone, Florence Oakley and Byron Beasley

LOS ANGELES, Cal., June 19.—Ernest Wilkes, in association with Dean Worley and Michael Corper, have taken the Majestic Theatre here and will open it next Sunday with a high-class stock company. Wilkes is well known in the West and has stock companies at Salt Lake, Seattle and Denver, while Worley and Corper are known locally.

That Manager Wilkes has made the right start is proved by the fact that he has engaged Lewis S. Stone, for years an idol of the Los Angeles theatre-goers, as leading man, and, as his principal support, Florence Oakley and Byron Beasley, also old local favorites.

Each of these players has a large following in this city and it is doubtful if

Wilkes could have secured any three other players who have the local draft that they have.

Stone had much to do with the selection of the players, who were enjoyed in New York, and each was engaged because of his or her popularity on Broadway so that the company can safely be called the Broadway Players.

The members of the company arrived last Saturday and are now rehearsing "The Lie," the opening play, under the stage direction of David M. Hartford.

"Nobody's Widow" will be the second bill. "Inside the Lines" and "Where Poppies Bloom" are announced for early production.

SAXON PLAYERS CLOSE

TOLEDO, O., June 17.—The Saxon Players closed their season at the Auditorium here last Saturday after a short and disastrous season, due chiefly to the strike situation. The company was one of the best that has ever been seen on the local stage and the plays presented were "The Brat," which was the opening bill; "Nothing But the Truth," and "Fair and Warner," the latter being the closing attraction. The company, which was headed by Mabelle Estelle, included Jack Hayden, Walter Sherwin, James Donlan, George Sharpe, Eugene Fox, Helen Courtney, Marjorie Davis, and Edith Douglas, with Edwin Vail as stage director and Harry J. Russell scenic artist.

ALBANY CLOSES JUNE 28

ALBANY, N. Y., June 23.—The Malcolm Fassett Players opened to-day their last week with "Fair and Warner" as the bill. Marjorie Foster last week succeeded Ann Mason as leading lady in "Romance," Miss Mason having closed to go to Portland, Ore., to fill a film engagement. The stay of the company, while it is a couple of weeks shorter than was originally intended, has been very satisfactory to all concerned.

WILL CLOSE MIDDLE OF JULY

UNION HILL, N. J.—June 21.—Manager Wm. Wood, of the Keith Players at the Hudson Theatre, plans to close his company about the middle of July. This season has been one of the best the Keith Players have ever had here and continued good business has induced Manager Wood to make the season longer than usual.

"LEAVE IT TO JANE" RELEASED

"Leave It to Jane," the Wodehouse-Bolton-Kern musical comedy, based on George Ade's comedy success, "The College Widow," has been released for stock in restricted territory.

JANE GREY JOINS KEITH STOCK

COLUMBUS, O., June 23.—Jane Grey has joined the Keith Stock Company here and will open next week in "The Law of the Land."

MINNA PHILLIPS ENGAGED

PORTLAND, Me., June 23.—Minna Phillips is the latest engagement for the stock company at the Jefferson Theatre, which opens next week in "Daddy Long Legs."

JOINS MacLEAN STOCK

JAMESTOWN, N. Y., June 23.—Helen Freeborn opens next Monday with the Pauline MacLean Stock Company at Celeron Park, in "Daddy Long Legs."

QUITTING WASHINGTON COMPANY

WASHINGTON, D. C., June 20.—With the closing to-morrow night of "Polly With a Past," this week's offering of the Marshall Stock Company at the Garrick Theatre, three members of the company will depart, namely, Beatrice Moreland, Edward Mackey and Warner Richmond. Richmond's original engagement was for three weeks only and he came here with that understanding. Various reasons are given as the causes which have led to the closing of Mackey and Miss Moreland. Lynn Overmann, a recent acquisition to the rank of the company, has scored heavily and is making Earle Fox, the leading man, look to his laurels. Eileen Wilson, the ingenue, has also become popular because of her work, and is pushing Laura Walker, the leading lady, for first honors in the feminine contingent.

SHEA RENEWS HOLYOKE LEASE

HOLYOKE, Mass., June 20.—P. F. Shea has renewed his lease on the Holyoke Theatre for a term of ten years, contracts to that effect having been signed yesterday by Shea and heirs of the Gilmore estate. During the Summer extensive alterations will be made on the house contracts for which will be arranged next week. The house will also be repainted and recarpeted throughout and a revolving stage will be put in. The opening date will depend somewhat on the carpenters and painters, but Shea's present plans call for the opening on or about August 29th with a road attraction and the stock company will open its season in September with "On Trial" as the first bill.

HOYT'S REVUE OPENS

ELMIRA, N. Y., June 20.—Hoyt's Revue, a musical stock company of thirty-three people, has opened a summer engagement at Rorick's Glen Park, the first bill being "Sweet-Daddy." The company is well known here, having played a six weeks' engagement at the Lyceum Theatre this city. Lew Brems and Jere Callahan are the principal comedians. Other members are Sheehan and McCusker, Gene and Ethel Beaudry, Allie Bagley, Irene Hanley, Dora Eldridge, Rae Harte and Jimmie Walters, with a chorus of eighteen girls. Al Redmond is the producer.

HOWARD BACK IN SOMERVILLE

SOMERVILLE, Mass., June 23.—Arthur Howard has signed with Manager McArdle and rejoins the Somerville Players next week as leading man and will appear in "The Only Son." Howard was leading man of this company for two entire seasons and became one of the most popular actors who had ever been with the organization.

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WE MUSN'T FORGET

Soon, too soon, are some theatrical folk forgotten for the splendid work they did during the late war. While they were doing some of the real things that helped to make life comfortable for the fighting men—those who had made the supreme sacrifice and those who were ready to give their lives, not to mention the sick and wounded—they were noticed, applauded and encouraged. But now the war is over and the period of forgetfulness has set in, apparently.

There is the case of Miss Virginia Chauvenet and Mr. Johnson Broscoe. They worked without stint as executive heads of the Overseas Theatrical League, which sent over 454 performers to entertain the armed forces of the United States in France.

Winthrop Ames, founder of the league, and James Forbes, his worthy successor, both were honored and received more than passing recognition for the work they did in providing professional entertainers for the soldiers in France. But, now that the league has ceased its activities, which it did several weeks ago, giving up its offices last week, Miss Chauvenet and Mr. Broscoe appear to have been forgotten.

There was a labor of love marked by a signal devotion to the work they were doing. From the very beginning, first at the league's quarters in the Little Theatre, then at 19 West Forty-fourth street, and finally at 3 West Forty-third street, they spent their days interviewing performers desirous of being sent overseas. They not only interviewed and advised performers about the overseas work these latter contemplated, but they also made it their business to go out of their way to "line up" such as they considered would be most suitable for the boys over there.

Besides which, Miss Chauvenet and Mr. Broscoe were directly responsible for the idea which led to the giving of 135 benefit performance here in hospitals and camps by the performers who were chosen for overseas entertainment work. Each performer was required to appear at one or two benefit performances here before being sent abroad.

Surely, Miss Chauvenet and Mr. Broscoe deserve greater recognition than was received by them for the noble work they did. They should be fittingly rewarded. Perhaps not by an honorarium in gold, but

by some real tribute from the theatrical profession itself.

For it appears that Miss Chauvenet, who is an actress, last seen here with Mrs. Fiske in "Erstwhile Susan," is now blithely seeking employment in her chosen profession from managers and producers, who have thus far failed to realize that she should be given preference in the matter of stage employment. Mr. Broscoe, former general manager for Joseph Riter, the producer, is deserving of the same recognition in his chosen field as is his erstwhile colleague.

But will they receive consideration? Let us hope so.

SAYS HE WROTE "\$5,000 A YEAR"

Editor, NEW YORK CLIPPER:

In a certain theatrical publication, dated June 17, Alan Dinehart is given credit for writing the playlet "\$5,000 a Year," in which he appeared last week at the Fifth Avenue Theatre, New York, in conjunction with Mr. and Mrs. Robert Hyman. This makes the third time that he has been mentioned as author of the act, even though my name is given on the programs and bills as having written it. I am the sole author of the act. If any other credit is to be given, it belongs to Elizabeth Kennedy, who placed the act for me in 1917, and to Sam Bernard, who, on seeing the sketch at the Alhambra Theatre, in that year, suggested a small but important change. In the same criticism of the sketch, above mentioned, Dinehart is also given credit for the authorship of "The Meanest Man in the World," in which he appeared for several years, in vaudeville. Everett Ruskay, now deceased, wrote "The Meanest Man in the World."

Very truly yours,

ORRIN A. BREIBY.

TWENTY-FIVE YEARS AGO

Papinta danced with the Hopkins Trans-Oceanic Vaudeville Company.

Cook and Clinton were shooting over the Keith Circuit.

Hagenbeck's Arena opened at Manhattan Beach, Coney Island, N. Y.

"Benamela" was produced at Eldorado, Weehawken, N. J.

James F. Wood was manager of Billy Plimmer's Athletic and Specialty Company.

Jos. Fralinger was manager of the Iron Pier, Atlantic City, N. J.

F. F. Proctor was appointed receiver for the Leland Opera House, Albany, N. Y.

Gus Hill played at the Wigwam Theatre, San Francisco.

Answers to Queries

L. P.—Harry Hammerstein died about five years ago.

D. C.—Alice Howell appeared in a farce called "Hey, Doctor!"

D. R. E.—Norah Bayes made her vaudeville debut in Chicago.

S. Z.—Harry Prescott died in October, 1918, from pneumonia.

G. T.—Edward Clark wrote "Not With My Money" last year.

D. G.—Adele Rowland played the Orpheum time last season.

G. J. H.—You lose the wager. The team broke up recently.

W. R.—Ezra Kendall was considered the best comedian of his type.

F. T. H.—The Florenz Troupe first appeared in America in 1896.

C. S.—Willie Ritchie has appeared in vaudeville on several occasions.

P. S. D.—The publicity of the "Orchid" was handled by Leon Freidman.

J. C.—Yes, R. B. Mantell did appear in Montreal in that play. The date is 1900.

T. I. G.—Jed Prouty was his name. Leon Errol later got a different straight man.

H. T. R.—Roland West and Carlyle Moore are the authors of "The Unknown Purple."

F. G.—Yes, Mlle. Dazie was with Ziegfeld in 1908. She appeared in the "Follies of 1908."

O. T.—"What Happened at Jones'" was copyrighted by M. B. Cooke about twenty years ago.

E. S. T.—The Lubin company was at one time. It is hard to say which is the largest to-day.

K. L.—The act was first presented in New York in 1908. Yes, the same Claude and Fannie Usher.

O. S. M.—Corse Payton opened his theatre in Brooklyn, in 1900, with "The Girl I Left Behind Me."

S. F.—Yes, O'Brien and Havel were favorites twenty years ago. They did an acrobatic comedy act.

W. R. T.—As far as we know he is. The "Maciste" films were produced by the Itala Film Company, of Turin, Italy.

D. S.—Yes, Marie Dressler, Mack Swain, Charlie Chaplin and "Fatty" Arbuckle have all been with the Keystone.

F. F.—Prince and Princess Troubetzkoy wrote "Allegiance," produced at the Maxine Elliott Theatre on Aug. 1, 1918.

T. O. N.—Kramer and Morton are now in London. Arthur Lyons handles their act in this country. Ask him about it.

T. G. D.—Her name is Alla Nazimova. She is with the Metro at present. Her latest production was "The Red Lantern."

B. R. E.—Pauline Stark and Casson Ferguson were featured in "Alias Mary Brown." It was a Triangle five-reel film.

L. R. H.—Stone and Pillard are at their home in Baldwin, Long Island. They are under contract to open in London in the fall.

G. H.—Yes, "Zaza" was shown in England by Mrs. Carter. The incident to which you refer took place in London in 1900.

G. H. T.—His office is in the Putnam Building. You would have saved time and expense by looking in the telephone directory.

S. D. A.—Cissie Loftus was undoubtedly the best in her line. No, there is no comparison. Their work is on entirely different lines.

H. Y.—"The Burden of Proof" was produced by the Select. It was a five-reel picture. Marion Davies was featured. Don't know.

H. W.—Write the publisher for permission to use the sketch. Answer the ads. in THE CLIPPER. Some one will give you the opportunity.

R. E. S.—D. W. Griffiths, Charlie Chaplin, Douglas Fairbanks and Mary Pickford are the members of the "Big Four." It is officially known as the United Artists, Incorporated.

V. C. E.—J. J. Murdock was at one time a theatre manager. His house was The Masonic Temple Theatre, Chicago, Ill. He also ran the Casino in San Souci Park, that city. Yes.

H. G.—Oliver D. Bailey and Lottie M. Meaney wrote "A Stitch in Time." It had its premiere at the Fulton on Oct. 15, 1918. Irene Fenwick had the role of Phoebe-Ann Hubbard in it.

Rialto Rattles

DOESN'T NEED IT

Dave Green can't see why electricity should be supplied to keep Tommy Curran's office lit. He says there is a Curran there already.

MAKING UP FOR IT

A. S. Tenney made the mistake of eating a ham sandwich at the automat last week, and is doing penance by going to all the Yankees' ball games. He always was a religious cuss!

IT MADE HIM SAD

Said the actor, the Summer is here, It's bound to be hot, so I fear, It's not for to giggle, For how can one wiggle, Without any gin, wine or beer?

THINGS WORTH HAVING

Tom Jones' Ability to Get Booking. Kartelli's Stunts. Ziegfeld's Knowledge of the Attractive. Marion Harris' drawl. A London route, beginning July 1.

WANTS TO MEET THEM

Joe Michaels, who has wagered on the Cubs in each of their games with the Giants this season, wants to be introduced to the baseball experts who said that the Cubs were a good team. As experts, says he, they deserve the brown derby.

IT WAS SLOW COMING BACK

"The Wilder the women," The farmer said, grinning, "Why, so much the better I'll like it, 'Come, bring on the 'likker,' The pace must be quicker." But next morning, homeward, he hiked it.

OBSERVING THE LAW

McBride's ticket office early this week put tickets for the Willard-Dempsey fight on sale and, to come within the utterly ineffective Ziegfeld ticket brokerage ordinance, offered \$60 tickets for the mill at an advance of fifty cents.

FORTY-SECOND STREET NOTE

Al Woods opened his Summer night office in front of the Eltinge Theatre last Tuesday evening. Barney Bernard being the first caller to arrive, he obtained the only chair, and all others, including Louis Mann, had to stand.

THE CENSOR HAS SPOKEN

Maude, the colored girl who chauffeur's the elevator in the Fulton Theatre building, says that she paid to see both the "Follies" and Georgie White's "Scandal" of 1919, and that, speaking for her friends, they're going to like the White show the best.

PUTNAM BUILDING PHILOSOPHIES

Joe Michaels—"Not a thing today, not a bit of news, not a bit of news, not a bit of news, not a big of news, not a thing—etc."

Harvey Green—"You can't call me a liar and get away with it—come on in for lunch. It's on me."

Al Leichter—"I'm trying to put you in, but I can't find a suitable spot for you."

Phil Bush—"Sure. I'll see to it that you play the Zingo, Oshkosh. But there isn't much money in it."

THOROUGHLY QUALIFIED

Bill Suesskind began engaging a cast for a new show Monday, and thought he had arranged all details with a prima donna, when she suddenly blurted out:

"The engagement is all O. K. Mr. Suesskind, except that I would like to take my husband along."

"Well, that can be arranged, I guess," answered Suesskind, "what's his line?"

"He's in the hat business," she replied. Dave Weiss called the ambulance.

BURLESQUE

COLUMBIA GIVES OUT OPENING DATES

SEASON OPENS AUGUST 17TH.

The opening dates of the attractions on the Columbia Burlesque Circuit were announced last week. In the East, the official opening will be on Monday, August 18, and the Western contingent of houses will make their start the day previous, Sunday, August 17.

From present indications, the attractions on this circuit will be more pretentious than those in seasons past as the producers have all decided to invest more money in their productions, as far as cast, scenery and other effects are concerned than they have done, heretofore. A number of principals who have been absent from burlesque, appearing in vaudeville and musical productions, during the past few seasons, will again be seen on the circuit. The stands and shows are as follows:

Columbia, New York—Lew Kelly's Show.
Casino, Brooklyn—Burlesque Review.
Miners, Empire, Newark—"Follies of the Day."
Casino, Philadelphia—Sam Howe's Big Show.
Hurtig and Seamons—Star and Garter Show.
Orpheum, Patterson—Girls de Looks.
Majestic, Jersey City—Liberty Girls.
Perth Amboy, Monday; Plainfield, Tuesday; Stamford, Wednesday; last three days Bridgeport—Dave Marion's Show.
Providence—Harry Hastings Big Show.
Boston, Waldron's Casino—Mollie Williams' Big Show.
Grand, Hartford—Maid of America.
Jacques, Waterbury—Sight Seers.
Miners, Bronx—Sporting Widows.
Empire, Brooklyn—Bowerys.
Peoples, Philadelphia—Burlesque Wonder Show.
Palace, Baltimore—Girls de Looks.
Gayety, Washington—Social Maids.
Gayety, Pittsburgh—Abe Reynolds Review.
Youngstown and Akron, three days each—Girls of the U. S. A.
Star, Cleveland—Roseland Girls.
Empire, Toledo—Victory Belles.
Lyric, Dalton—Million Dollar Dolls.
Olympic, Cincinnati—Bon Tons.
Star and Garter, Chicago—Behman Show.
Berchel, Des Moines, four days—Beauty Trust.
Gayety, Omaha—Al. Reeves.
Gayety, Kansas City—Hello, America.
St. Joseph, Monday and Tuesday—Peek a Boo.
Gayety, St. Louis—Ben Welch.
Columbia, Chicago—Twentieth Century Maids.
Gayety, Detroit—Rose Sydel's London Belles.
Gayety, Toronto—Golden Crooks.
Gayety, Buffalo—Billy Watson's Parisian Whirl.
Gayety, Rochester—Bostonians.
Bastable, Syracuse and Lumberg, Utica, three days each—Hip, Hip Hooray Girls.
Gayety, Montreal—Best Show in Town.
Empire, Albany—Oh! Girl.
Gayety, Boston—Step Lively Girls.
The shows will alternate at Hurtig and Seamons and Miner's Bronx in New York, Empire and Casino, Brooklyn, Waldron's Casino and Gayety, Boston, and Columbia and Star and Garter, Chicago.
It has not been announced what house the shows will play in Providence, nor would any announcement be made about the Yorkville, New York.
There will be no open weeks on this circuit next season. The only lay-offs are the few days after Des Moines and the balance of the week after St. Joseph.
The route has been changed around some in the East. The shows will hereafter move from Jersey City to Perth Amboy, Plainfield, Stamford and Bridgeport, then up through New England, and will go from Brooklyn on the second trip into the Peoples, Philadelphia, and then West. Last season the shows started West from Jersey City.
Some of the shows will have new titles the coming season. Billy Watson's show will be called the "Parisian Whirl." Last season, it was the "Beef Trust." Jean Bedini calls his show "Peek-a-Boo" and it is now having a run at the Columbia, New York.
The "Victory Belles" is a new show of James E. Cooper's, while Abe Reynolds' Revue was known as the "Merry Rounders" in the past.

FILL IN NEWARK WEEK

The week between Newark and Philadelphia, on the American Circuit, has been filled in by General Manager Peck. Hereafter shows will play Camp Dix six days, commencing Sunday, and then go to Trenton for a matinee and night show on Saturday.

SIGN WITH GERARD SHOW

Roehm and Richards have booked Evelyn Cunningham with Barney Gerard for the "Follies of the Day," to take Gertrude Hayes' place next season. They also placed Ray Montgomery with Gerard. Montgomery goes with the "Girls de Looks."

RENEW RUSH'S FRANCHISE

Ed. Rush's show on the American Burlesque Circuit next season will be called "The Cracker Jacks." Rush's franchise was renewed by the American Burlesque Circuit for next season. His show was called "Paris by Night" last season.

FUHRMAN SIGNED BY RUSH

Max Fuhrman, Jr., after an absence of three years from the burlesque stage, will return to it this coming season. Ed. Rush has engaged him to appear in a feature role with his "Cracker Jacks" on the American Circuit.

MCDONALD GOES WITH CORT

Leo McDonald, the last two seasons manager of Fred Irwin's Big Show, will manage one of John Cort's shows next season.

PEARL LAWLOR RESTING

Pearl Lawlor, prima donna of Billy Watson's "Parisian Whirl" next season, is spending two weeks at Mt. Clemens, Mich.

CARR REPLACES FRANCIS

James X. Francis, straight man of Kahn's Union Square, will close next Saturday. Burton Carr opened Monday.

DEADY NAMES NEW SHOW

Robert Deady, owner of the Trocadero, Philadelphia, will call his new American Circuit show "Girls, Girls, Girls."

PRODUCING GARDEN SHOWS

Don Clark, Bert Weston and Ambark Ali are producing the shows at the National Winter Garden now.

SIGN FOR PAT WHITE SHOW

Harry Stratton and Lillian Franklin have been booked with Pat White's Show for next season.

EVERYTHING IN READINESS FOR OUTING

BOAT LEAVES AT 9:30

All is in readiness for the annual outing of the Burlesque Club, which will be held at Witzel's Grove next Sunday. According to returns received by Secretary Billy Roehm, more than 650 persons will attend the affair, and preparations are being made at the last minute to handle even a larger number. The boat on which they leave for College Point will make its start from the pier at the foot of West Thirty-fifth street at 9:30 a. m. sharp, and is due to arrive at Witzel's at 11:30 a. m.

Several surprises will be accorded the guests on board the boat in the way of entertainment. There will be a number of vaudeville acts presented and an impromptu cabaret. Those who will be active in this latter stunt are Lew Kelly, Billy ("Sliding") Watson, Sam Dody, Sam Lewis, Al. Watson, Jim Barton, Billy Inman, Lester Allen and a host of well-known prima donnas and soubrettes. James E. ("Blutch") Cooper, will probably be in charge of this stunt and will put on a travesty entitled, "Why Not Yonkers?" There will also be dancing on the boat trip.

At 12 noon "chow" call will be sounded and all are expected to fall in in front of the mess hall for breakfast. This will be a rather sumptuous meal and will serve the guests in good stead until the evening meal.

At the conclusion of the dinner, the guests will be requested to mobilize at the baseball diamond, where a hotly contested game will be indulged in between managers and agents on one side and actors on the other. The winner of the game will be awarded a silver loving cup, donated by Jim Williams. The captains of both teams refuse to announce the opposing batteries in advance, saying that when they appear it will be a great surprise and add interest in the outcome of the game.

Shortly after the start of the ball game the swimming races will commence. There will be a twenty-five yard dash for men, also one for the women, as well as a fancy diving contest. The judges of the diving contest will be Henry ("Bet-a-Million") Dixon, Jean Bedini and Ben Levine.

Then, after the "water-hounds" are cooled off, the athletic games will start at 2:30 p. m. The events will include a 100-yard dash for men and a 50-yard dash for women. Of course, the agents and managers have not been forgotten, as they will be compelled to sprint a quarter of a mile against each other. Two novelty events will be a sack race and a three-legged race, both events being open to all contestants. And then will come the greased pig race, which will be open for all to compete. The winner of this race will get real money, a \$10 gold piece, which will be awarded by John Martin.

During the remainder of the afternoon there will be dancing, bowling, a band concert and refreshments.

After the crowd has been through this exciting and amusing ordeal it is figured they will be ready to answer "chow call" again and stow away a big dinner at 5 p. m. This event is expected to consume two hours, after which the dash for the dock will be made and the boat will start cityward at 7 p. m.

MORE ROSTERS ARE FILLED

Several more company rosters were completed last week.

The roster of Barney Gerard's "Follies of the Day" includes Harry "Sliding" Welsh, George F. Hayes, Al. Weston, Sam Greene, Robert Tollwer, Evelyn Cunningham, Irene Young, Mildred Laurie and Gertrude Saffin. The executive staff consists of Max Armstrong, manager, Thos. McLaughlin, leader, Mort Fox, Carpenter, Robt. Metcalfe, props, and Jordan Dearolf, electrician.

Barney Gerard's, "Girls de Looks" include Jos. K. Watson, Will H. Cohan, Ray Montgomery, Andy Gardner, Evelyn Stevens, Babe Healey, Vivienne Cellar and Gussie White. Executive staff, Louis Gerard manager, Alex Hyde leader, Dave Coldren carpenter, William Woodring props and William Roskople electrician.

Barney Gerard's "Some Show" has Thomas "Bezo" Snyder, Billie McIntyre, John B. Williams, Ray Shannon, Elsie Bostel, Bertie De Milt and Chubby Drisdale. Executive staff, Fred Follett manager, Lowell Rich leader, Harry Kolb carpenter and Fred Stanely, propertyman.

The roster of Sam Howe's "Big Show" next season will include Sam Howard, Chas. Quinn, Lester Dorr, Helen Tarr, Hattie Beall, Gus Flaig, Josie Quinn and one to fill. Executive staff, Lou Howe manager, Ben Benjaminson leader.

Sam Howe's "Sport Girls" Lew Welch, Tony Cortelli, Arthur Brams, Frank Malahan, Florence Pointer, one man and three women open. Lou Sidman will manage the show.

Strouse and Franklyn's "Round the Town" cast includes John Black, Sue Milford, Felix Martin, Jack La Monte, Elmer McDonald, Agnes Connelly, Ed Chick, Boutle and Carter. Staff, Irving Becker manager, E. Ziesler agent, Fred Burke leader, Fred Binsaw carpenter, Harold Washburn props and Geo. Bowman electrician.

In Strouse and Franklyn's "Girls from the Follies" roster will be Fred "Falls Bender, Fred "Happy" Hanna, Harry C. Van, E. Rogers, J. Murphy, Anna Armstrong, Etta Donnelly, Shirley Malette. Executive staff, W. S. Truehard manager, Jack Porter leader, Chas. Rielly agent, James Shea, carpenter, J. Murphy props and Joe Walsh electrician.

Behman Show—Marie Sparrow, Frank Zanora, Lawrence and Virginia, Harry R. Lander, Ned Dandy, Frank Manning, Joe (Jazbo) Melino, Ameta Pynes assisted by Harry A. Watson and the Eight English Blossoms. Executive staff Walter M. Stanley leader, Chas. Carey carpenter, Chas. Berg props, Chas. Kearney electrician and Harry Rose agent.

Lew Kelly Show—Lew Kelly, Chas. Raymond, Larry Leewood, Dudley Farnworth, Arthur Putnam, Helen Lloyd, Annette Shaw, Hughes and Farrington. Executive staff, Fred Seers manager, Sam Reider agent, Harry Rose leader, Frank Irish, carpenter, Frank Young props and Harry Kleigl electrician.

GOING WITH CORT SHOW

Joe Brown, who worked opposite Harry Cooper in the "Sporting Widows" last season, and was to be featured with the same show the coming season, has secured his release from Jacobs and Jermon, and has signed a contract with John Cort to go with "Gloriana" next year.

BERNSTEIN SHOW OPENS AUG. 9

"Rube" Bernstein's "Follies of the Day" will open at Wilkes-Barre Aug. 9 and play there the following week. They will then go to Scranton before taking up the regular route.

KAHN GOING AWAY

Ben Kahn, owner of the Union Square Theatre, will leave New York Monday, for Atlantic City, where he will be at the Breakers until about Aug. 1.

Burlesque News Continued on Page 29

FOREIGN NEWS

MANAGERS AND ACTORS HALT THEIR NEGOTIATIONS

After One Difference Is Patched Up Another Crops Out—Actors Claim Managers Are Not Working in Harmony and That They Do Not Know Their Own Minds

LONDON, Eng., June 21.—There has been a halt in the negotiations between the Actors' Association and the Touring Managers' Association. The managers, several weeks ago, broke off discussion of the proposed revisions for theatrical engagements in the provinces because of the appearance in the newspapers of a notice to the effect that the A. A. Council had passed a resolution in favor of a general strike.

A truce was patched up, however, through the A. A. denying in toto that any such resolution had been passed by its Council and the discussion was resumed and a tentative understanding reached. Now, another breach has occurred.

Just what caused the second breach is not made clear but members of the A. A. say that some of the provincial managers do not know their own minds and have asked that managers and the A. A. appoint a joint committee to deal with the case.

This, the actors hold, is the only way out of the trouble, for, while the A. A.

has but one object, each of the managers seems to have an object of his own and with so many divergent views they have not been able to get together and are apparently as far from a final settlement as when the discussion began, in spite of the above mentioned tentative agreement.

At the present time, the Touring Managers' Association, the Theatres Alliance, The Theatrical Managers' Association and the Provincial Entertainments Proprietors and Managers' Association, whose interests are identical, are not working together, the T. M. A. being the only group of managers represented at the conferences with the A. A. And it is this fact that prevents stable agreement.

The A. A. is so strongly intrenched that it will not recede from its determination to get reasonable concessions from the managers and, if the latter body of men does not soon realize the necessity of meeting the actors half way, it is liable to wake up some day and find that the whole matter has been taken over by the Labor Commissioner.

FINED FOR BREAKING DOG LAW

LONDON, Eng., June 18.—Eddie Ford, a music hall performer, was brought before the Oldham Magistrate's Court and fined on the charge of importing dogs in contravention of the law. The constable who served the summons on Ford testified that the actor had appeared at the Oldham Palace the latter part of April and that on the 27th of that month he had, without authority of the Board of Agriculture, removed two imported dogs from the theatre to his lodging house on Coronation street, and that on divers dates, between April 21st and April 26th he had allowed these two dogs to be taken out and exercised.

MAIRE LOHR REVIVES "L'AIGLON"

LONDON, Eng., June 17.—Marie Lohr's revival of "L'Aiglon," which began last week at the Globe Theatre, is proving popular. Louis N. Parker, who made the original translation of the Rostand play for Maude Adams, rehearsed the piece for Miss Lohr, and made sundry alterations in it. Chief among these is the condensation of the work and the cutting out of ten characters, of which, in the original, there were forty.

TO SELL OLD DRURY FREEHOLD

LONDON, Eng., June 19.—It is now announced that the Covent Garden Estate, Ltd., will sell its Freehold interest in the Drury Lane Theatre, and that the representatives of several prominent theatrical men have made bids for the property. This announcement lends additional interest to the controversy which has been going on for some concerning the disposition of Old Drury.

BOOST THEATRE ASSESSMENTS

BIRMINGHAM, Eng., June 20.—The Birmingham Board of Guardians last week approved the theatre revaluation report of the Assessment Committee, in which was advised an increase in the assessment of all so-designated special properties which include theatres, music halls, picture houses and other licensed resorts. The report showed that there was no prospect of Birmingham rates going down.

SERVICE MAN BACK ON JOB

LONDON, Eng., June 20.—Louis Lewis, who joined the colors in March, 1916, has been demobilized and is back in his old position of assistant manager of the New Cross Empire, Cardiff. Lewis saw service in France and Belgium, was promoted on the field for conspicuous bravery, and returned with the rank of captain.

"FAIR AND WARMER" CLOSES

LONDON, Eng., June 18.—"Fair and Warmer" has closed at the Prince of Wales Theatre, after a run of more than a year, and has been succeeded by "Tails Up," which came from the comedy, and "Northing But the Truth," the latter being given for a two weeks' revival.

ENGLAND SEES SOLDIER SHOW

LONDON, Eng., June 19.—"Sweet Fanny Adams," a revue which was toured over the battlefields of France by the 42d Division concert party, Lancashire Territorials, was given its first presentation in England last week at the New Palace, Radcliffe, and was accorded a hearty reception.

FAGAN TO GIVE PARKER PLAY

LONDON, Eng., June 20.—J. Bernard Fagan is preparing for an early production "The Money Master," a new play by Sir Gilbert Parker, the scenes of which are laid in Canada.

"3 WISE FOOLS" NEARLY READY

LONDON, Eng., June 21.—Audre Charlot, who has secured the British rights to "Three Wise Fools," will present that American comedy success at the Comedy Theatre on July 7th.

RAIL FARES STAY UNCHANGED

LONDON, Eng., June 19.—That there will be no restoration of pre-war rates for theatrical baggage for considerable time was made known last week following a private conference between the Music Hall Artists' Railway Association and the representatives of the various railways.

The M. H. A. R. A. brought about the conference for the purpose of having the 50 per cent increase on fares, attached for war necessities, abolished. It is understood that strong representations were made on behalf of the music hall artists, and it was pointed out that serious hardships were imposed upon them by the present railway rates. The railway representatives were sympathetic, but not sanguine that much could be done at present to remedy the grievance.

ARTIST OWNS STAGE NAME

LONDON, Eng., June 19.—In the Westminster Court Justice Astbury has decided that a stage name adopted by an artist under covenant with his employers, is not the property of such employers, and that the artist is entitled to retain the stage name and use it for stage purposes whenever and wheresoever he may desire. This decision is of considerable importance to actors in general as it prevents the use by one artist of a name made popular by another.

NELSON PALACE LEASED

LONDON, Eng., June 18.—The Palace, Nelson, has been taken over by a company including J. S. Livesey, H. Hartley and W. Roberts. Livesey was formerly managing director of the house, which was managed by his son, Willie. The death of the latter on the battlefield, together with the fact that the lease is about to expire, induced Livesey to form the company above mentioned. The house will be booked by Charles Hand.

GIVES NEW PHILPOTT PLAY

LONDON, Eng., June 18.—Lillah McCarthy produced last Wednesday, at the Kingsway Theatre, "St. George and the Dragons," a new comedy by Eden Philpotts. Its success seems problematical, for, while it will probably do fairly well, it has not, as yet, been received with any great degree of enthusiasm.

WEATHER HURTS BUSINESS

LONDON, Eng., June 20.—The hot weather has played havoc with the London theatre attendance. Of course, there are several of the big successes that are going along to a good paying business, but there are quite a number not "playing to salt," and others that are just "getting by."

TWO MORTONS BACK AT WORK

LONDON, Eng., June 22.—The Two Mortons resumed their music hall work last week at the Kemble Theatre, Hereford. One of the partners served in France for eighteen months and the other was a sectional manager in the anti-gas department.

YANKEE JUGGLER DEMOBILIZED

LONDON, Eng., June 18.—Arthur F. Ward, the American juggler and eccentric dancer, who served with the British forces in Egypt and Palestine, has been demobilized and is now playing the Moss Empires Tour.

MANAGER TURNS INVENTOR

LONDON, Eng., June 20.—Arthur Jeffrey, manager of the Avenue Theatre, Sunderland, has just patented an invention for an improved plating for ships, and another for an improved form of ship's bottom.

AWARDED \$250 FOR INJURIES

LONDON, Eng., June 23.—In the Westminster County Court, Susan A. Seares, a typist, has been granted \$250 damages for personal injuries, in an action brought against the London Theatre Varieties, Ltd., proprietors of the Holborn Empire.

Miss Seares, who sued for \$353.50, said that on the evening of February 5th she occupied a seat in the stalls at the Holborn Empire, and during the interval she was struck on the head by a collecting-box which was being used for obtaining money for a fund to buy cigarettes for wounded soldiers. It was submitted that there was no negligence on the part of the defendants, because as a matter of fact, the box, according to the attendant, was dropped by a member of the audience after it had left her hands.

The Judge, however, decided that the box fell from the attendant's hands while she was standing in the gangway and accordingly gave judgment for the plaintiff in the sum of \$250, which amount was agreed to by counsel.

GETS GARRICK LEASE EXTENDED

LONDON, Eng., June 21.—Percy Hutchison, has secured an extension of the lease of the Garrick Theatre, which he obtained from Charles B. Cochran a few weeks ago. Hutchison's production "The Luck of the Navy," is now running successfully at the Globe with no indication of a falling off in attendance and this will be followed by other productions in which Sir Alfred Butt will be interested with Hutchison.

GIVES 16th CENTURY PLAY

LONDON, Eng., June 18.—The London Shakespeare League last week gave two performances of "The Return from Parnassus," a sixteenth century University play, in the Jacobson Hall of the Society of Apothecaries. The play, which was originally acted in 1598-1602 in St. John's College, Cambridge, had never before been given in London.

DeCOURVILLE BUYS RACE HORSE

PARIS, France, June 19.—Albert de Courville has purchased Francaise, who recently won a race at Lonchamps, for 10,000 francs.

LICENSE FEES CHANGE

LONDON, Eng., June 18.—The Public Control Committee of the London County Council has recommended a change in the license fees granted employment agencies. The fee fixed by the Committee in respect to a license to carry on an agency established or acquired by the applicant subsequent to January, 1906, is \$10.50, while that for an applicant who has conducted an agency within the county of London continuously for five years, beginning January 1st, 1906, is only \$5.25. The renewal of all licenses in the foregoing classes is fixed at \$5.25 each.

LONDON SEES "CINDERELLA MAN"

LONDON, Eng., June 18.—"The Cinderella Man," one of Owen Nares' importations from America, was produced last Thursday at the Queen's Theatre. Mr. Nares made the production in conjunction with Sir Alfred Butt. The play is regarded as a distinct novelty here, the leading character being a male variant of our famous heroine "Cinders," and it is likely to repeat in this country the success it achieved in the States.

BEECHAM SIGNS Mlle. de VALOIS

LONDON, Eng., June 20.—By an arrangement reached between Sir Thomas Beecham and Ernest Rolls, Mlle. Ninette de Valois is to appear in the ballets of the Beecham Grand Opera at Covent Garden. Mlle. de Valois has been principal dancer in the Rolls production, "Laughing Eyes," now running at the Kennington Theatre.

WILL TOUR COCHRAN PLAYS

LONDON, Eng., June 20.—E. Lewis Waller and Philip Bennett have arranged to conduct the tours of "In the Night Watch" and "As You Were," Charles B. Cochran's productions, and, in conjunction with Cory and Sennoi, the revue "Little Miss Mufti."

"THAYMA" PROVES A NOVELTY

LONDON, Eng., June 19.—"Thayma," an automaton, which Ernest Rolls has introduced into "Laughing Eyes," at the Kennington Theatre, has proved a great novelty.

FAN SAN

One of the most beautiful sentimental waltz ballads ever written. It sings itself!

DEAR OLD PALS

Nobody Knows How I Miss You
Dear Old Pals

Words & Music
EDDIE DORR
LEW PORTER

Valse moderato

I sit and ponder the whole day long Wish-ing that I could see, — My
Great in lone-ness and feel so blue, — These-ands of miles from home, — I
moth-er and dad the best pals — I had, They're wait-ing pa-tient-ly, —
with I were back, to the old-fash-ioned shack Why did I ever roam, —
I'll tell the world that I love them so, and soon I'll be back there I know, —
My pals are wait-ing for me I know the sor-ry for I love them so, —

This song can be had
in Phonograph records
and music rolls

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CHORUS

No-bod-y knows how I miss you, Dear old pals,
No-bod-y knows how I love you, Dear old pals, When nights are
dear-y and I sit a - lone, My thoughts are wear-y they drift toward my home, cause
no-bod-y knows how I miss you Dear Old Pals. Pals.

Nobody Knows 3

Ask your music dealer for the beautiful ballad
Gods Service Flag of Love

THE OVERNIGHT SONG SENSATION!

THE GREATEST THING THAT CAME FROM FRANCE

Owing to the enormous demand for this overnight hit, we
are publishing the complete song herewith.

The Greatest Thing That Came From France

Words by
HARRY TEASE

Music by
ED. G. NELSON

Moderato
I met a pal, — Who's been a-cross the
Each no-ble son, — Was glad to do his
I shook his hand, — And then said "wel-come home!"
With sword and gun, — He proved his yan-kee
Tell me broth-er all a-bout dear France and gay Pa-ri-s, —
When they all reach home a-gain the place where they be-long, —
Paused a while, then with a smile he soft-ly said to me:
on - ly he - man - as-ure that they all should sing this song.

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CHORUS

France, — Is a won-der-ful place, — No one can do any-
Wonder-ful clime, — Wonder-ful wine, — Wonder-ful place — to live in.
wonder-ful time, — France, — Is blessed with beau-ti-ful girls, — There's no one
thing they lock, — But the great-est thing that ever came from dear old France
— was the best that brought me back, — back, —

The Greatest Thing That Came From France 3

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Professional Copies and Orchestrations Now Ready. Regular Copies For Sale at Any Music Store
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ABOUT YOU! AND YOU!! AND YOU!!!

MAE WEST will open in a new act soon. **Georgia O'Ramey** will appear in vaudeville soon.

Harry Powers, the Chicago manager, is in New York.

Arthur Byron is spending a vacation at Montclair, N. J.

A. A. Duchemin is doing the press work for "La, La, Lucille."

Louise Groody has returned from a six-day trip to Atlantic City.

Martin Faust has signed with **A. H. Woods** for "Under Orders."

Leo Carrillo will be presented in vaudeville for a few weeks by **Alf. Wilton**.

John Charles Thomas is arranging with **Alf. T. Wilton** for a vaudeville tour.

Will Archie has signed to appear in one of **A. H. Woods'** coming productions.

Mr. and Mrs. Frank Joycing are rejoicing over the birth of a boy last Thursday.

Georgie Price will be operated on for tonsillitis this week at a private hospital.

May Hamilton has joined the **Ben Loring** company at Dover, N. H., as prima donna.

Rizzo and **Buffianno** have been added to the "Nine O'Clock Review" and "Midnight Frolic."

Eleanor Dawn, sister of **Hazel**, is appearing in "Up in Mabel's Room" at the Eltinge.

Mme. Lillian Blauvelt, the American soprano, is singing at the Stadt Theatre in Switzerland.

Ben Loring and his musical comedy company have opened their Summer season at Dover, N. H.

Madeline Buckley and **Al. Casey Fox** have joined **Tommy Levene's** "Yankee Doodle Girls."

Jack Westerman is running a musical comedy company at Worcester, Mass., for the Summer.

Alf. T. Wilton has moved from the eighth to the third floor in the Palace Theatre Building.

Fay Shirley has returned to New York after a six weeks' illness caused by a nervous breakdown.

Harry C. Browne has been signed for next season by **Comstock** and **Gest** for "Oh My Dear."

Amelia Bingham will be seen in a new play next season under the direction of **Edgar McGregor**.

Bee Stevens is requested to write to her grandmother, who is dangerously ill in Providence, R. I.

Florence Le Clerq is en route for London, having concluded her engagement in "Three Faces East."

Ernest Lawford will be seen in "Too Many Husbands," having signed last week with **A. H. Woods**.

Allan Dinehart has been signed to appear in "The Challenge," in which **Holbrook Blinn** is to star.

Laura Harris, of **Cartmell** and **Harris**, was operated upon in a local hospital for appendicitis last week.

Adelaide and **Hughes** have disposed of their **Bensonhurst** (L. I.) home and have bought one in Flatbush.

Arline Fredericks has been engaged by the **Shuberts** for a "vamp" role in one of next season's production.

Frederick Perry will open in "Tea for Three" in San Francisco on July 23. He left New York last week.

Frank Lawler is in town engaging people for the original **Funtty** and **Lawler Co.**, and has signed **Marie Lamey**.

Arthur Mayer will work opposite **Abe Reynolds** in **Abe Reynolds' Revue** next season on the Columbia Circuit.

Dorothy Donnelly, who has been abroad for nine months entertaining soldiers, returned last week on the *Rochambeau*.

Victoria Holt is still at the American Theatrical Hospital, Chicago, not making very great progress towards recovery.

William Morris is sojourning for the summer at his Saranac Lake home, where he will remain until the middle of July.

W. C. Fields, through arrangements made by **N. S. Bentham**, has signed to appear in a series of short film comedies.

Hugo Conn, musical director, has signed to go with **Hurtig** and **Seamon** next season. It will be his fourth with the firm.

George A. Highland, who produced several plays in Australia last season, is returning to New York from the Antipodes.

Joseph C. Smith, who staged "Take It From Me," has become associated in a producing capacity with **Edgar Dudley, Inc.**

Franklyn Ardell, now with "The Lady in Red," has been appointed captain of the volunteer life-saving guard at **Beechurst, L. I.**

Lou Holtz has signed a five-year contract with **George White** to appear in the "Scandals" of 1919, 1920, 1921, 1922 and 1923.

Clifford Brooke, English director, will stage "Too Many Husbands" for **A. H. Woods**. It will open at the Hudson on Aug. 11.

Samuel Korn joined the New Brighton Theatres' orchestra, under the direction of **Benjamin Roberts**, as pianist, on Monday.

Alma Jones, widow of the late **Harold Lockwood**, has been married to **Spike Robinson**, well known in England as a lightweight boxer.

Moe Mark and **Max Spiegel**, president and vice-president of the Strand Theatre Company, have returned from a fishing trip in Canada.

Captain William Roddy, known as an advance agent and manager, and also a member of the **Friars**, has returned from service overseas.

Major Burk celebrated his 76th birthday on June 21 at a dinner given by Mr. and Mrs. **Frank Golden** at their home in The Bronx, New York City.

Lulu Spiaccia, **Laure Nemeth** and **Julia Lawrence**, sopranos, have been signed by **Julius Hopp** to appear at a series of concerts which he will give.

Thomas J. Johnson, formerly a member of "The House of a Thousand Candles" is seriously ill at the American Theatrical Hospital, Chicago.

John Brown has been appointed receiver of the rents of the property of the Century Theatre. The receivership is the result of a foreclosure suit.

Artie Hall, "The Original Georgia Girl," has returned to the vaudeville stage, and was given a contract to play the Keith theatres this coming season.

Tommy Levene has opened in Portsmouth, N. H., with a musical tabloid called "The Yankee Doodle Girls." He will tour the Summer parks.

Dale L. Young, son of **Leo Dale**, has returned from Tunis, Africa, where he did "Y" entertaining in huts and hospitals and for the Ship and Tent Club.

Louis Von Gaertner, composer and musical critic, will be married in the near future to **Mrs. William Allen**, whose first husband died a few months ago.

Jack W. Loeb, general manager of the Fox Vaudeville Enterprises, returned Thursday from a visit at the summer home of **William Fox** at Edgemere.

John Foley, of the Fox Film Corp., is in charge of the society circus which is being given in Long Island City for the benefit of the Knights of Columbus.

John McCormack, the tenor, became a citizen of the United States last week, formally forswearing allegiance to England and taking an American oath.

Lieut. Albert Spalding, the American violinist, who enlisted in the Army Air Service in 1917, arrived in New York last week on the Italian liner *Dante Alighieri*.

The Gillis Trio, an act which has been seen hereabouts in vaudeville, will soon be featuring some new stunts. They are at Unity Hall breaking in the new features.

Justine Grey, daughter of **Fred Solomon**, of **Klaw & Erlanger's** staff, has signed for three years with **Hurtig** and **Seamon**. She will start with them on Sept. 1 as sourette.

Ethel Lee Buxton has returned from France, where she was singing and directing dramatics for the 19th Division. She is here to help welcome home the fighting cowboys.

Ruth Cloos, four years old, who, during the run of "Somebody's Sweetheart," did not miss one performance, has been presented with a gold watch by **Arthur Hammerstein**.

Julia Rooney, of **Clinton** and **Rooney**, was operated upon last week in a Philadelphia hospital for tonsillitis. She anticipates returning to work again within a few days.

Vonnie Shelton, who has been seen in some of **Ziegfeld's "Follies"** productions, has been engaged to appear in a picture for **Selznick**, in which **Olive Thomas** will be starred.

Eleanor Henry is to play the prima donna role in one of the **Shubert** productions next season. She is at present appearing in "A Lonely Romeo" at the **Shubert Theatre**.

Blythe Sherwood is to act as **Elsie Janis'** personal representative and will take care of her affairs as concerned with her coming appearance with the **Select** in motion pictures.

Emil Groth, manager of **B. S. Moss' Regent Theatre**, bought a motorcycle last week with which he intends to make a tour of the Adirondacks during his vacation next month.

Sophie Tucker, **Adelaide** and **Hughes**, **Frank Westphal**, **Sam Ashe** and the **Glorias** are included among the performers who appeared at the **Winter Garden** last Sunday night.

Harry Nestler, who was in the **Loew** booking offices for ten years and later in the navy, has left the vaudeville field, and is now connected with the **Goldwyn** company. He will leave for Atlanta or Chicago shortly.

Low Price, manager of "The Four American Beauties," took the role of a cowboy in **Bert LaMont's "Valley of the Moon"** act at Buffalo, last week, when one of the men dropped out.

Elsie Janis will make her first appearance in America since the war on July 4 at a pageant arranged by the Mayor's Committee of Women, to be held at the City College Stadium.

Billy Gaxton has signed a contract with **A. H. Woods** to appear under his management for four years. He also will appear during the summer with **Constance Talmadge** in pictures.

Virginia Fox Brookes will sail for France next Saturday on the *Aquitania* to collaborate with **Maurice Lonny**, author of "Lysistrata," on the English adaptation of the piece.

Jack Fay, burlesque straight man, who has been overseas for over a year with the Sixth Division Company **F. H. 38**, arrived in New York last Thursday on the *Kaiser Augusta Victoria*.

George Nolan Leary, formerly of the **Morocco** coast stock companies, has been discharged from the service and is now appearing in an all-professional company touring the **A. E. F.** camps.

Ray Owens returned from Toledo, Ohio, last week, where he had been managing and directing the summer stock company in which **Maybelle Estelle** had been featured at **Saxon's Auditorium**.

Robert Randel has been signed by **George Broadhurst** to appear in a new play to be presented at the **Apollo Theatre**, Atlantic City, in July, and will open in New York in the Autumn.

Burke and **Valda** have a new dancing act now playing the **Fox** houses. The offering opens July 7, to play three weeks on the **Poli** time, and then comes to New York, into the **Keith** houses.

Nora Norine will offer her 1919 song unit classic, "Rhyme and Rhythm," at the **Eighty-first Street Theatre** for the first time in New York, June 30, under the management of **Joseph Sullivan**.

Joe Le Blang, head of the **Public Service Ticket Offices**, is spending the summer at his home in Deal Beach, N. J. During his absence his brother **Hugh** and **Herbert Levene** are conducting the business.

Laura Greenberger, **Charles Bornhaupt's** stenographer, last week made the sad mistake of leaving a valuable beaded bag in the office while she went out. Some one took the bag and has not, as yet, returned it.

Max Reynolds, who has been connected with the **Fox Film Corp.** producing department since its inception, concluded his services with that organization last Saturday. He will re-enter vaudeville in the fall.

Joseph Santley and **Ivy Sawyer**, or **Mr. and Mrs. Santley**, as they are now, have invited all of the girls in the chorus of "She's a Good Fellow" to spend Sunday, June 29, at their new Great Neck country home.

Howard Pigott and **Helen Girard**, in "The Honeymoon Inn," open on **Pantages'** time at Minneapolis on July 13. The act will play the rest of the **Pantages'** time. It has just finished a fifteen-week tour of **Loew** time.

Harold de Becker, who has been seen in "The Willow Tree," "The Typhoon," and later in "Mr. Barnum" and "Penny Wise," has signed with **John Cort** for "Kathleen."

(Continued on page 30.)

FAN SAN

W O N D ' R I N G ! !

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Riverside—Ernest Evans Co.—Apollo Trio—Geo. A. Moore—Marx Bros. Co.—Florence Tempest Co.—Norton & Nicholson—Ruth Royce—DeHaven & Niece Co.

Royal—3 Darling Sisters—Sybil Vane—Paul Decker—Patten & Marks—Andrew Mack—Shirley & Jazz Band—"Kiss Me."

Fifth Avenue—Marx Bros. Co.—Tivoli Girls—Imhoff, Conn & Corine—Adele Parker—Marg. Padula—Hooper & Burkhardt—Bert Fitzgibbons—Bobby Nelson—Arnold & Florence—Joe Maxwell Co.—Lillian Fitzgerald—Zelaya.

Grand Opera House—Frank & Milt Britton—Rosetina—Nellotte & Ledon—Rinaldo Bros.—Comfort & King—Richard & Lee.

125th St.—Stanley & Burnes—Pelots—Williams & Wolfus—Bob Hall—The Rios—Brinda Mour—Fox & Ward—Jas. Save & Co.—Lillian & Twins—Berlo Girls.

58th Street—Halligan & Sykes—Berlo Girls—Fred Norman—Frank Bush—Gasper & Lusby—Marson & Manley—Elliot & West—Mr. and Mrs. Norcross—Duffy & Sweet—Tate Motoring—Marie Russell—Sammifer & Gaspole.

23rd Street—Cahill & Romaine—Louise Carter & Co.—American Comedy 3—Elaine and Titania—DePon—Trio—Val Richards—Bartholds Cockatoos—Harris & Morey—Renee Bonnat—Beatrice Morgan Co.

Harlem Opera House—Martin & Webb—Rosie King & Co.—Joe Maxwell—Cecil & Blake—Geo. J. Moore—Harry Delf—Wayman & Berry—Will Ward & Girls—John LeClair—Argonne 5—Wayman & Berry.

51st Street—Wayman & Berry—Flo & Ollie Waters—Sutter & Dell—Baldwin Blair & Co.—Wolf & Paterson—Calvin & Wood—Lamaine Hayes & Co.—Heart of Annie Wood—Elaine & Titania—Hooper & Burkhardt.

Yonkers—Mr. & Mrs. Norcross—Dancing Serenaders—Gallagher & Martin—Aerial Mitchell—Rekoma—Halligan & Sykes—The Pelots—Wayne Marshall & Candy—Gerald's Monks—Bill Oakland.

BROOKLYN, N. Y.

Orpheum—Lillian Herlein—Bernard & Duffy—Ed Marshall—Robbie Gordone—Weber & Rednor—Sully & Houghton—Avon 4—"Sweeties"—Mayo & Lynn—Milletta Sisters.

Bushwick—Joe Towie—Halligan & Sykes—Betty Bond—Atlantic Fleet Jazz Band—Kartell—Al Herman—Frank Mullane—Louise Carter Co.

Henderson's—"Yip Yip Yaphankers"—Klein Bros.—Imhoff, Conn & Corr—Miller & Bradford—Jack Hanley.

New Brighton—Sheehan & Regay—Martelli—"Not Yet Marie"—Lambert & Ball—Bert Baker Co.

Rockaway—Belle Baker—Rooney & Bent—Mr. & Mrs. J. Barry—Gen. N. Brown.

Halsey—May & Mack—Kelly & Kelly—Charlotte Perry—Wholman & West—3 Darling Sisters—Evelyn O'Neil—Haywood & Backman—Geo. Kelly Co.—Pierce & Burke—A Musical Echo.

Prospect—The Sharrocks—John LeClair—Harris & Morey—Geo. Jessel—Beatrice Morgan Co.—Weber Larsen Troupe—Flo & Ollie Waters—Ed & Bertie Conrad—Bob Hall.

Greenpoint—Arnold & Florence—Argonne Five—Ed & Bertie Conrad—Stanley & Birnes—Martin & Webb.

BALTIMORE, MD.

Keith's—Marla—Ann & Mary Clark—Helen Trix & Sister—Leon Varvara—"For Pity's Sake"—3 Eddys—Bryan & Broderick—Rosie King & Co.

BOSTON, MASS.

Keith's—Friscoe & Co.—Chillon Ohrman—Dickinson & Deagon—Rigoletto Bros.—Musical Johnson—Moran & Mack—Ciccolini—Alfred Farrell.

BUFFALO, N. Y.

Shea's—McCormick & Mellon—Sallor Bros.

CLEVELAND.

Hippodrome—Eadie & Ramsden—Lawton—Wayne & Warren Girls.

DETROIT.

Temple—Gellis Troupe—Leon & Mayfield—H. & A. Seymour—Boothby & Everdean—Veneta Gould—Jack LaVar—Whiteside Sisters—Beginning of the World—Navy Jazz Octette.

GRAND RAPIDS.

Park—Mosconi Bros.—Brooks & George—Janis & Chaplow—Race of Death—Catherine Murray—Elsie Williams Co.

PHILADELPHIA.

Keith's—Lucille & Cockle—Kharum—Stephens & Hollister—Creole Fashion Plate—Kittner & Reaney—Erfordis Sensation—Johnson, Baker & J.—Emerson & Baldwin—Haig & Waldron.

PORTLAND.

Keith's—Gardner & Hartman—Kranz & LaSalle—Gracie Emmet & Co.—Fern & Davis—Hughes Musical Duo—Sandy Shaw.

WASHINGTON.

Keith's—Jas. Cullen—Alfred Latell & Co.—Gibson & Connell—Marie Dressler—Kimberly & Page—Seabury & Shaw—Degnon & Clifton—Burns & Frabito.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Blossom Seeley & Co.—Mason & Keeler & Co.—Ruth Budd—Frances Kennedy—"Old Time Darkies."

State Lake—"Girl with 1,000 Eyes"—Harry Cooper—Arnaut Bros.—Newhoff & Phelps—Margaret Young—Whitledge & Beckwith.

LOS ANGELES.

Orpheum—Morgan Dancers—Swift & Kelly—Bailey & Cowan—Joleen Sisters—Carnett Bros.—Clifford Walker—Mollie McIntyre—Edwin George.

SAN FRANCISCO.

Orpheum—Frank Dobson—Williams & Mitchell—Braham Van Den Berg—Natan Bros.—Madge Maitland—Sheila Terry & Co.—Barnes & Crawford—Lloyd & Wells.

VAUDEVILLE BILLS For Next Week

F. F. PROCTOR CIRCUIT

ALBANY, N. Y.

Flying Keelers—Mable & Jno Dove—Jerome & Herbert—"Oh Teddy"—Homer Romaine—Peterson, Kennedy & Murray—O'Neil & Keller—Bert Baer Co.—Walter Weems.

ALBANY, N. Y.

Whiteside Sisters—Arthur Whitelaw—"Father's Daughter"—Harry & Grace Ellsworth—"Fashions De Vogue"—Budd Lorraine—Sivens & Hollister—Bernard & Duffy—Princeton Girls.

BINGHAMTON, N. Y.

Crescent Trio—Brown & Fallon—Hill & Ackerman—Harry Tinney & Co.—Frank Farron—Brown's Musical Revue.

CHESTER, PA.

Gladys Dorothy & Sheila—Gualano—Grew & Pates—Peck & McIntyre—"Yip Yip Yaphankers"—Canton 3—King 3—Josie Lynn's Minstrels—Kellum & O'Dare—4 Haley Sisters.

CAMDEN, N. J.

Canton 3—Bill Pruitt—Emily Emley & Co.—King 3—Josie Flynn's Minstrels—Gladys Dorothy & Sheila—McGinty Kids—Early Light Co.—Wilbur Sweatman Co.—"Yip Yip Yaphankers."

ELMIRA, N. Y.

Aubrey & Rich—Miller & King—Harry Tinney & Co.—Brown's Musical Revue—Florence Due—John Small & Sisters—Quixey Four—3 Friends.

ELIZABETH, N. J.

Bene Bonnar—Grace & Eddie Parks—Wayne Marshall & Candy—Frank Bush—Glasgow Maids—Bert & Pagle Dale—Geo. Moore & Co.—Geo. Reandell & Co.—Harmon & MacManus—Harmony Club.

HAZELTON, PA.

Morlan—South & Tobin—LaFrance & Kennedy—Meryl Prince Girls—McLaughlin & Evans—Paynton Howard & Lizette—Gordon & Delmar—4 Roses.

HOLYOKE, MASS.

Robbie Gordone—Alice Manning—Anderson & Burt—The Stantons—Duquesne & Co.

HARRISBURG, PA.

Scamp & Scamp—Johnson & Crane—Stevens & Hollister—Bernard & Duffy—Princeton Girls—Burke & Betty—Arthur Whitelaw—Romas Troupe.

ITHACA, N. Y.

John Small & Sisters—Frank Farron—Quixey Four—Crescent Trio—Fallon & Brown—Hill & Ackerman.

JERSEY CITY, N. J.

Sam Green—Jane Savo & Co.—Bartholomew's Cockatoos—Moore & Bell—Flo Henry & Co.—Alex Sparks Co.—Adele Parker—Williams & Wolfus.

LANCASTER, PA.

Lady Olga Tawaga—McGinty Kids—Gill & Finley—4 Roses—May & Mack—Ezra Mathews & Co.—Bill Pruitt—Williams & Bernie.

MT. VERNON, N. Y.

Fox & Ward—Will Ward & Girls—Lewis & Dody—Montini & Frabini—Arnold & Allman—Van Cellos—The Sharrocks—Cahill & Romaine—Tivoli Girls—Imhoff, Conn & Corine—Marg. Padula—Alex. Sparks & Co.

NEWARK, N. J.

Brown Mus. Highlanders—Howard & Sadler—Every Sailor—Lillian Fitzgerald—Sidney Phillips—Miller Ship & Gerard Co.—Ethel Regan Co.—3 Les Genie—Chas. A. Loder Co.—Punchinelli—Bert Fitzgibbons.

NEW LONDON, CONN.

Lillian Isabelle—Holliday & Willette—Imperial Chinese Duo—Laury & Prince—Skating Bear—"Girl in the Frame"—Ben Hilbert—Ray Snow—Burns & Kissen—Roy Harrah & Co.

OTTAWA, CANADA.

Frank Mullane—Reynolds & Donegan—H. & A. Seymour—Adroit Bros.—Mrs. Wellington's Surprise.

PITTSBURG, PA.

June & Irene Melva—Morarity Girls—Mayor & Manicure—Noble & Brooks—Maybelle Phillips—Devoy & Dayton—Raymond Wylie & Co.—Johnny Reynolds.

PHILADELPHIA, PA.

Keystone—Challion & Keke—Weber & Elliott—Eadie & Ramsden—Monarch Comedy 4—Bobby Heath & Co.—William Penn—Early Light Co.—Ezra Mathews & Co.—Kellum & O'Dore—South & Tobin—Grew & Pates—Peck & McIntyre.

PITTSFIELD, MASS.

Iquos & Fellows—King & Golding—Jas. & Reynard—El Cleve—Hadji Sambola Co.—Flying Kelers—Bijou Russell—Holiday & Willette—Lowry & Prince—Revue Comedy 4.

PASSAIC, N. J.

Eddie Hastings—Cooney Sisters—Harry Noville & Co.—DeLec & Orma—Lois Grille & Co.—Nathano Bros.—Arthur Stone—Minnie Stanley Co.—Marie Sparrow—Aerial Mitchels.

PAWTUCKET, R. I.

Belle Sisters—Strand Trio—Orville & Stamm—Fern & Davis—M. Ford—Ford & Cunningham—Chris. Richards—Breen Family.

PATERSON, N. J.

Bowers, Walters & Crocker—Harmon & McManus—Marvelous Alexander—Smith & Kaufman—Chas. A. Loder & Co.—Piquo & Fellows—Shepard & Ott—Rosemond Johnson & Co.—Grey & Parker.

READING, PA.

Burke & Betty—Budd Lorraine—Ed Blondell & Co.—Four Healey Sisters—Romas Troupe—Jack Alfred Co.

SCHENECTADY, N. Y.

Gilbert & Saul—Coy DeTrickey—Bert Baker Co.—Ward Brothers—Herbert Trio—The Leveles—Billy Rogers—"Half Past 2"—Kittner & Reaney—Bert Earle & Girls.

SYRACUSE, N. Y.

Temple—The LeVoles—Billy Rogers—John McGowan—Riggs & Ryan—Kittner & Reaney—Bert Earle & Girls—Gilbert & Saul—Coy DeTrickey—"Every Sailor"—Ward Brothers—Hadji Sambola & Co.

SCRANTON, PA.

Sweeney & Rooney—The Puppets—Stoddard & Hynes—Mahoney Bros.—Jack Alfred Co.—Nestor & Vincent—Hendricks & Evans—Whiteside Sisters—Estelle & B. Gordon—Columbia Six.

TRENTON, N. J.

Boganna Troupe—Gertrude Morgan—Geo. Randall & Co.—Dotson—Columbia Six—Morlan—LaFrance & Kennedy—"Fashions De Vogue"—Finley & Hill—Meryl Prince Girls.

TROY, N. Y.

Homer Romaine—Peterson, Kennedy & Murray—O'Neil & Keller—"Half Past 2"—Walter Weems—Dancing Dorians—John McGowan Co.—Jerome & Herbert—"Oh Teddy."

TORONTO, CANADA.

Ed Gingras & Co.—Jeanette Childs—Ellis Williams & Co.—McCormick & Winehall—Conway & Fields—Phina & Pix.

UNION HILL, N. J.

Helen Miller—Hunter, Chick & Hunter—Jos. F. Willard Co.—Pierce & Burns—Musical Echo—Edwards—Faulkner—Coley Feeley & Kardo—Helen Vincent—"Memories."

WOONSOCKET, R. I.

Green Family—Ford & Cunningham—M. Ford—Orville Stamm—Strand Trio—Belle Sisters.

WORCESTER, MASS.

J. Morrissey Co.—Allen Clifford & B.—Owen McGivney—Chris Richards—Johnson Baker & H.—Countess Verona—Aus. Stanley—Master Gabrielle Co.—Morgan & Kloter—Dixon Bowers & D.

WHITE PLAINS, N. Y.

The Edwards—Colen Feeley & Zardo—Helen Vincent—"Memories"—Ed Hastings—William Cutty—American Girls, 4—Hunter, Chick & Hunter.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli—Orpheum—Frank Gould—"Bride Shop." (Last Half)—Enos Fraser—Mary Howard & Co.—Richards & Simmons—Kuma Four.
Plaza—Phillips & Fern—Mildred Valmore—Press & Rector. (Last Half)—Marie Sparrow.

HARTFORD, CONN.

Palace—Pearl Duo—Eddie Phillips—New Doctor—Richards & Simmons—Three Nitos. (Last Half)—Piquo & Fellows—Feiber & Small—Martha Hamilton & Co.—"Memories"—Mildred Valmore—Ely's New Black & White Revue.

NEW HAVEN, CONN.

Palace—The Reynolds—Permaine & Shelly—Kuma Four. (Last Half)—Frank Gould—"Bride Shop."
Bijou—Enos Fraser—Feiber & Small—Harry Howard & Co.—Marie Sparrow. (Last Half)—Orpheum—Phillips & Fern—Luckie & Harris.

SCRANTON, PA.

Poli—Richter & Vidette—"Half Past Two"—Gordon & Delmar—Margaret Edwards & Co. (Last Half)—Jerome & Herbert—The Canton Trio.

WATERBURY, CONN.

Poli—Macy & Arch—"Memories"—Morgan & Kloter—Ely's New Black & White Revue. (Last Half)—Pearl Duo—Eddie Phillips—New Doctor—Three Nitos.

WORCESTER, MASS.

Poli—Cavanaugh & Tompkins—Ja Da Trio—Mile Doree's Celebrities. (Last Half)—Reynolds—Permaine & Shelly—Press & Rector.
Plaza—Paula & Purcell—Martha Hamilton & Co.—Luckie & Harris. (Last Half)—Lee Stoddard.

M. W. V. A.

CHICAGO, ILL.

Hippodrome—Dorothy Vaughan—Eddie & Edith Adair—Ferro & Coulter—Cheyenne Days—Bimbo & James—Mitchell & Mitch—Schwartz Bros.—Fox & Ingraham—McIntyre.

DES MOINES, IA.

Empress (First Half)—Bell Thayer Bros.—Blanche Boyd—Poughkeepsie—Universal Comedy Four. (Last Half)—Spanish Trio—Chase & La Tour—Andrus & George—Tourest.

DULUTH, MINN.

New Grand (First Half)—Earl & Jeunings—Earl & Edwards—Eight Whirlwinds—Blanche & Jimmy Creighton—Three Macks. (Last Half)—Francis & Alexander—Three Andre Girls—Miller & King—Al H. White & Co.

E. ST. LOUIS, ILL.

Erber's (First Half)—Harry & Kitty Sutton—Dunlap & Virden—Capps Family. (Last Half)—Hall & Shapiro—"Old Time Darkies."

GREEN BAY, WIS.

Orpheum—Billy Kincaid—Melroy Sisters—Wanser & Palmer—Powell Troupe.

GRANITE CITY, ILL.

Washington Theatre (Sunday Only)—"Number Please"—Harry & Kitty Sutton. (Monday Three)—Wanda—Three Minstrel Misses. (Thursday, Three)—Dunlap & Virden—May, Kilduff & Allerton.

MINNEAPOLIS, MINN.

New Grand Theatre—Mossman & Vance—Galetti's Monkeys. ETAOIN SHRD

New Palace (First Half)—Three De Lyons—Kerr & Ensign—Maker & Redford—Hodge Podge Sextette. (Last Half)—Jim McWilliams—Poughkeepsie—Eight Whirlwinds.

MILWAUKEE, WIS.

Palace (First Half)—Pipifax & Accomplish—Frank Halls & Co.—Wanser & Palmer—Lucy Gillette & Co. (Last Half)—Three Melvins.

MEMPHIS, TENN.

Orpheum (First Half)—Marion & Jovita. (Last Half)—Harold Kennedy—Emma Francis & Co.

ROCKFORD, ILL.

Palace (First Half)—Billy Kincaid—Melroy Sisters—McLain Gates & Co.—Bob White—Powell Troupe. (Last Half)—Kerr & Ensign—Lucy Kleist & Co.

ST. LOUIS, MO.

Rialto—Lohse & Sterling—Hall & Shapiro—Kingsbury & Munson—"Old Time Darkies"—Mrs. Eva Fay. (Last Half)—Harry & Kitty Sutton—Clay Crouch—Mrs. Eva Fay.

Skydome (First Half)—Vada Clayton—Clay Crouch. (Last Half)—Ward & Dooley—Fred Lewis—Lohse & Sterling.

Grand—Rosie Rife & Co.—Paul Bauwens—Leslie & Monde—Two Blondys—Ferguson & Sunderland—Shrapnel Dodgers—Folsom & Brown—Page, Hack & Mack.

ST. PAUL, MINN.

New Palace (First Half)—Three Andre Girls—Jim McWilliams—Eight Whirlwinds—Don Von Gue & Harry Haw. (Last Half)—"Girls of '61"—Alf Ripon—McLean & Gates Co.—Maker & Redford.

WINNIPEG, MAN., CAN.

Strand (First Half)—Gypsy Meredith & Co.—Cesar Kovoli & Co.—Williams & Taylor—Sig Frons Troupe. (Last Half)—Montambo & Nap—Victorio Trio—Corp. Joe Nathan—De Pace Bros. & Co.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Jarvis Revue—Canfield & Rose—Porter J. White & Co.—Ad Wohlman—La Petite Elva—Morak Sisters.

REGINA AND SASKATOON, CAN.

Pantages—Singer's Midgits—Ray & Emma Dean—Imperial Quillette—Ray Conlin—Rettler Bros.—Three Romanoff Sisters.

EDMONTON, CAN.

Pantages—The Shattucks—Gaylord & Herron—Girain Dancers—Bobbie Henshaw—Rialto Quartette—Joe Jackson.

CALGARY, CAN.

Pantages—"Her Left Shoulder"—Creamer, Barton & Sperling—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

GT. FALLS & HELENA, MONT.

Pantages—"Hello People, Hello—Ball & West—Richard the Great—Dorothy Lewis—Stewart & Olive—Brosius & Brown.

BUTTE, MONT. (Four Days), ANACONDA & MISSOULA (One Day).

Pantages—Submarine F.7—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Juliet Dika.

SPOKANE, WASH.

Pantages—Booth & Leander—Harris & Noland—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels.

SEATTLE, WASH.

Pantages—Amoros & Okey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—"Song & Dance Revue."

VANCOUVER, B. C.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

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STILL ON BROADWAY. DOING VERY NICELY.
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JACK BLAIR and CRYSTAL FLO

A TENNIS MIX UP

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DRAMATIC AND MUSICAL

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"Angel Face"—Colonial, Chicago, indef.
 "Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.
 "The Brat"—Garrick, Washington, D. C., 30-July 5.
 Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
 "Dark Rosaleen"—Belasco, New York City, indef.
 "East Is West"—Astor, New York City, indef.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Gaieties of 1919"—44th St., New York City, June 30, indef.
 "Honeymoon Town"—La Salle, Chicago, indef.
 "He and She"—Shubert-Belasco, Washington, D. C., 23-28.
 "I Love You"—Cort, Chicago, Ill., indef.
 "John Ferguson"—Garrick, N. Y. City, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "La, La, Lucille!"—Henry Miller's, N. Y. City, indef.
 "Love Laughs"—Bijou, New York City, indef.
 "Lonely Romeo"—Shubert, N. Y., indef.
 "Liberty Bells"—Playhouse, Chicago, Ill., 23-28.
 "Midnight Whirl"—New Century, New York City, indef.
 "Monte Cristo, Jr."—Winter Garden, New York City, indef.
 "Oh, Uncle"—Shubert, Philadelphia, indef.
 "Prince There was, A"—Grand O. H., Chicago, indef.
 "Passing Show of 1918"—Palace, Chicago, indef.
 "Please Get Married"—Fulton, New York City, indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 Robson, May—Powers, Chicago, Ill., indef.
 "Scandal"—Garrick, Chicago, indef.
 "She's a Good Fellow"—Globe, New York City, indef.
 "Sleepless Night, A"—Studebaker, Chicago, indef.
 "Sinbad"—Boston O. H., Mass., indef.
 "Sunshine"—Princess, Chicago, indef.
 "Scandals of 1919"—Liberty, New York City, indef.
 "Snap It Up"—Auditorium, Baltimore, Md., 23-28.
 "Tumble Inn"—Selwyn, New York City, indef.
 "Thirty-nine East"—Broadhurst, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tillie"—Blackstone, Chicago, indef.
 "Up in Mabel's Room"—Eltinge, New York City, indef.
 "Voice in the Dark, A"—Park Square, Boston, indef.
 "What's Your Husband Doing?"—Garrick, Washington, D. C., 23-28.
 "Ziegfeld's Follies"—New Amsterdam, June 16, indef.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Belgrade, Sadie—New Bedford, Mass., indef.
 Bessey, Jack, Stock—Peoria, Ill., indef.
 Brown, Geo., Stock—Newburgh, N. Y., indef.
 Baker Players—Portland, Ore., indef.
 Booth, Nellie, Players—New Brighton, Pa., indef.
 Brownell-Stock Players—Dayton, O., indef.
 Chicago Stock—Altoona, Pa., indef.
 Colonial Stock—Pittsfield, Mass., indef.
 Canada Stock—Wheeling, W. Va., indef.
 Colonial Stock—Cleveland, O., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Durkin Stock—Skowhegan, Me., indef.
 Desmond, Mae, Players—Scranton, Pa., indef.
 Ebey Stock Co.—Oakland, Cal., indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Fassett, Malcolm, Stock—Albany, N. Y., indef.
 Forest Park Musical Stock—St. Louis, Mo.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Oklahoma, indef.
 Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
 Hunt's Musical Stock—Boston, Mass., indef.
 Hohlman, Rex Co.—Mechanicsville, N. Y., June 18-29.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.

Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
 Jacques Players—Waterbury, Conn., indef.
 Keith Stock—Columbus, O., indef.
 Knickerbocker Players—Syracuse, N. Y., indef.
 Liscomb Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal., indef.
 Liberty Players—Norumbega Park, Mass., indef.
 Lyceum Theatre Stock—Duluth, Minn., indef.
 Majestic Theatre Stock—Los Angeles, Cal., indef.
 Morosco Stock—Los Angeles, Cal., indef.
 Minturn Stock—Milwaukee, Wis., indef.
 Manhattan Players—Rochester, N. Y., indef.
 Marshall Stock—Washington, D. C., indef.
 Orpheum Players—Montreal, Can., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Piney Theatre Stock Co.—Boise, Idaho, indef.
 Park Theatre Stock—Utica, N. Y., indef.
 Poll Players—Springfield, Mass., indef.
 Poll Players—Waterbury, Mass., indef.
 Poll Players—Wilkesbarre, Pa., indef.
 Poll Players—Worcester, Mass., indef.
 Robins Players—Toronto, Can., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Shipman Co., Bert.—Hot Springs, Ark., indef.
 Savoy Players—Hamilton, Can., indef.
 Spooner, Cecil—Miner's, Bronx, N. Y. City, indef.
 Stevenson Musical Stock—Hartford, Conn., indef.
 Taylor Musical Stock—Penacook, N. H., indef.
 Wilson Avenue Stock—Chicago, indef.

U. S. LIBERTY THEATRES

Lee—Vaudeville and Pictures all week.
 Humphries—Vaudeville and Pictures all week.
 Eustis—Vaudeville and Pictures all week.
 Stewart—Vaudeville and Pictures all week.
 Jackson—Vaudeville and Pictures all week.
 Gordon—Vaudeville and Pictures all week.
 Pike—Vaudeville and Pictures all week.
 Fort Sill—(Closed for repairs.)
 Funston—(Closed for repairs.)
 Dodge—Vaudeville and Pictures all week.
 Grant—Vaudeville and Pictures all week.
 Custer—Vaudeville and Pictures all week.
 Devens—Vaudeville and Pictures all week.
 Sherman—Vaudeville and Pictures all week.
 Upton—Vaudeville and Pictures all week.
 Mills—Vaudeville and Pictures all week.
 Dix—Vaudeville and Pictures all week.
 Meade—Vaudeville and Pictures all week.

CIRCUS

Ringling Bros. B. & B. Show, New Haven, Ct., 26—Bridgeport, 27—Stamford, 28—Patterson, N. J., 30—Jersey City, July 1—Trenton, 2—Reading, 3—Harrisburg, 4—York, 5.

MINSTRELS

DeRue Bros. Minstrels—Southampton, N. Y., 27; East Hampton, 28; Sag Harbor, 30; Greenport, July 1; Mattituck, 2; Riverhead, 3; Mineola, 4; Hicksville, 5.

BURLESQUE

"Midnight Maidens"—Gayety, Detroit, 23-28; Toledo, O., 30-July 5.
 "Peek A Boo"—Columbia, New York, (stock).
 Welch, Ben—Hurting and Seamons, N. Y.
 Lord Vernon—Alcazar, Tampa, Fla., indef.

WILL AUCTION RIGO'S EFFECTS

Jansci Rigo, the gypsy violinist who eloped with Princess de Chimay, will have his personal effects and trophies auctioned. The sale will begin tomorrow and will continue for three days, through Saturday. Trophies of the courtship and furniture from the Chimay-Rigo palace on the Nile, sent to Paris after the Princess left him, are included among the objects.

DECLINE FOX'S \$6,912 GIFT

William Fox, who gave Mayor Hylan a check for \$6,912 to keep open swimming pools in the elementary schools during the coming Summer, has had it returned to him with thanks. Mayor Hylan states that it is the duty of the Board of Education to pay for the maintenance of the swimming pools during the hot season.

MACDOUGAL COMING UPTOWN

The plays of Duncan MacDougal, whose season at the Barn was terminated abruptly by the building department, will be seen at the Cohan and Harris Theatre on a Sunday night early in July. There will be three plays, namely, "Crainquebille," "The Tinker's Wedding" and "The Gollywog's Control."

JIMMIE PARKER

The Original Jazz Comedian
IN VAUDEVILLE

JACK & JUNE LAUGHLIN

A Likeable Boy and A Beautiful, Lovable Girl

JACK GARDNER

In Pictures for the Summer

ARMSTRONG & SCHRAM

PUTTING 'EM OVER

J. C. TOOT & PAL

Novelty Comedy Act With Some Dancing Dog
DIRECTION—JIMMY PURCELL

JOHNSON and PARSON

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DIRECTION—PHIL BUSH

3-JOYS-3

Singing, dancing and a little novelty

DIRECTION—NAT SOBEL

WHITESIDE SISTERS

(PHOEBE—MARGIE)

Engaged by John Cort for New Show Sept. 15

ALLEN and JONES

In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

WHITE & BRADFORD

In "Darktown Flirtation"
DIRECTION—NAT SOBEL

CRABLE & De FORD

1st OF JULY

IN VAUDEVILLE

3--WHITE KUHNS--3

A Breeze From the West
MARTIN SAMPTER, Rep.

FAN SAN



BARNEY GERARD Presents Dainty, Dashing
EVELYN CUNNINGHAM

"THE PERSONALITY GIRL"

WITH

"Follies of the Day"

SEASON 1919-1920

Clipper, June 18

Evelyn Cunningham easily carried off the feminine honors last Tuesday night. She so far outclasses the other women principals in every way that there is no room for comparison.—SID.

MANAGEMENT
ROEHM and RICHARDS

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FOR

IRONS and CLAMAGE ALL JAZZ REVUE

Playing the American Burlesque Circuit, HIGH-CLASS CHORUS GIRLS—Salary \$22.00 per week and sleepers paid. No half salaries. All wardrobe furnished. Fares paid to opening city. Show rehearses in Detroit. Address

WARREN B. IRONS
 Haymarket Theatre
 CHICAGO, ILLS.

ARTHUR A. CLAMAGE
 or
 Avenue Theatre
 DETROIT, MICH.

B. F. KAHN'S UNION SQUARE THEATRE

Wants the **BURLESQUE TALENT** FOR ALL
 Best of SEASON

MONEY NO OBJECT FOR RIGHT PEOPLE

"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

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ANYTHING PERTAINING TO BURLESQUE
ROEHM & RICHARDS

211 Strand Theatre Bldg., N. Y. City
 WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights,
 Prima Donnas, Ingenues, Soubrettes.
 Artists' Representatives

MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE
 See Will Roehm, Roehm and Richards, Strand Theatre Bldg, New York

AT LIBERTY
 FOR NEXT SEASON

LEW LEDERER

BURLESQUE CLUB OUTING

NEXT SUNDAY, JUNE 29th, 1919

Steamer Pontiac Leaves Foot W. 35th St., 9:30 A. M. Sharp

REFRESHMENTS GAMES DANCING

AT LIBERTY

BILLY INMAN

KNOWS BURLESQUE FROM A TO Z

SEE IKE WEBER

LESTER FAD and FANCY CLARA

Straight and Doing Singing Specialty

Chas. Baker's High Flyers

ARTHUR PUTNAM

Straight Man at liberty for next season.

Address Paramount Theatre, Newark, N. J.

MYRTLE ANDREWS

Ingenue—This season with Broadway Belles—Open for next season.
 MANAGEMENT ROEHM and RICHARDS

MICKEY MARKWOOD

AT LIBERTY FOR NEXT SEASON—

SEE ROEHM and RICHARDS

GEORGE HART

Signed with Harry Hastings' "Kewpee Dolls"

Opposite Tom Howard

HARRY (HICKY) LE VAN

PERSONAL DIRECTION HENRY P. DIXON

FRED DALE

Specialty with Harry Hastings Big Show

A Single in Vaudeville After June 7

EMILY CLARK

Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

BERT COLLINS & DUNBAR BETTY

VARIOUS VAUDEVILLE DOINGS

DIRECTION—MARK LEVY

Address:
 282 Pine Street,
 Freeport, L. I.

WOODRUFF ESTATE APPROVED

Surrogate Fowler last week approved the accounting on the estate of the late Henry Woodruff filed by his brother William H. Woodruff, sole heir and administrator.

In filing the accounting, Woodruff charged himself with \$6,476, out of which he showed that he had spent \$312 on funeral and other expenses and had distributed \$517 among eleven creditors. A balance of \$5,142 was, therefore, left for further distribution, first subject to deductions of his commissions and accounting expenses. Seven unrecognized creditors who demanded \$1,208 objected to this.

CATCHES BOAT IN AEROPLANE

Mrs. Leon Errol, well known as Stella Chatelaine in former "Follies," arrived back in New York last week from England. She missed the train which was to take her to Southampton, where the *Aquitanian* was to leave for the United States. As she had been staying at Hounslow, near London, where there is an aviation field, she appealed to Col. Henderson, of the British Air Service, in charge of the field, who told her to throw her bags into a scout machine standing near a hangar and to jump in herself. She landed five miles outside of Southampton where she took a taxi to the pier.

BURLESQUE NEWS

(Continued from page 20)

KAHN'S SHOW LAST WEEK WAS FILLED WITH GOOD COMEDY

"Girls in Everything" and "A Night Out" were the titles of the two part show offered at Kahn's Union Square last week. Both were by Jim Bennett.

The comedy was handled by Bennett & Joe Burton. Bennett, who does a Hebrew character, works differently from other Hebrew comedians we have seen around here. He works slow, but is particular to see that his every line and action is brought out, so that they can be understood without any trouble. He is a hard and conscientious worker and seems anxious to please.

Burton had very little to do, but grasped every opportunity offered him to get a laugh.

James X. Francis handled his straight character very nicely. In fact, he worked harder than he has in some time.

Billy Walnwright was missing from the cast, due to the fact that he was assaulted Monday night at the stage door by two persons and disfigured to such an extent that he was unable to work the rest of the week.

Frances Cornwell was seen to advantage in all her scenes and numbers, scoring big in the latter. Her costumes were pleasing to look at.

Emily Clark is a new member of the company. She is a soubrette and of a type they like at this house. Miss Clark is a red headed girl with lots of pep, pretty figure and a pleasing personality. She puts a number over well and worked in most of the scenes. Her work was liked and her numbers received plenty of encores.

Ethel De Veaux put her numbers over with the usual snap, as did Babe Wellington. Both these soubrettes appeared in many scenes as well, taking care of them efficiently.

The "sleep walking" bit was taken care of by Bennett, Burton, Francis and Miss Cornwell, while Bennett, Burton, Francis and the Misses Wellington, De Veaux and Quinn handled the "Kiss" bit.

The "mystic knob" bit was offered by Burton, Bennett, Francis, Misses LeVaux, Wellington and several chorus girls. The "electric box" bit was handled by Bennett, Burton, Francis and the Misses Clark and DeVaux. Bennett, Burton, Francis and Miss Clark appeared in the "Mummy" bit. The "ice cream" bit was worth while, as offered by Burton, Bennett, Francis and Miss Cornwell.

Bennett, Francis and Miss Clark were in the hold up bit. The "table" bit was taken care of by Bennett, Burton, Francis and the Misses DeVaux, Clark and Wellington. The "chair" bit went over well, as offered by Bennett, Francis and Miss Clark. Sally Fields most certainly staged a beautiful Egyptian ballet that introduced Princess Dover. The girls danced well and were gradually brought on the stage in different styles of dances, until the entire chorus was seen. Then the Princess appeared. This young lady offered one of the most graceful and artistic Egyptian dances ever seen here. She has few equals in her line of work.

The act was offered in a special set, with electrical effects that were pleasing to the eye. The electrical fountain, supported by three girls in union suits, was very pretty in this scene.

There were many other bits that pleased in the second part as well.

The girls in the chorus were prettily costumed and the numbers nicely arranged.

Sid.

OPENS AT MINSKY'S

May Leavett opened at Minsky's National Winter Garden Monday, taking Mae Kearns' place.

CLEVELAND EMPIRE CLOSSES

CLEVELAND, O., June 21.—The Empire Theatre will close its season here to-night.

SHOW AT OLYMPIC LAST WEEK WAS FAST AND SNAPPY

"The Big Sensation" was the title of last week's show, at the Olympic. It was produced under the direction of Joe Wilton, also responsible for the music and dances.

The first part was called "Hotel Topsy Turvy" and the burlesque "Restful Inn." The comedy was in the hands of Harry Lang, Harry S. La Van and Dick Hahn.

Lang and La Van did their Hebrew characters and did them well. Each portrayed the role in his own way and far different from the other. Hahn we saw for the first time doing an eccentric comedy. While this young man did not have a lot to do last week, what he did was well done.

In the first part he did an eccentric bell hop, and was very amusing in the part. One can easily see that with more to do, and the right material, he will stand out. His make-up is good. He has a fine singing voice and can put a number over. He is also a corking good "hooper."

Joe Wilton handled the straight. Little need be said of his capabilities in this line as his work is too well known. Suffice to say it was up to its usual standard.

Flo Owens, one of burlesque's most shapely girls, looked prettier than ever last Thursday afternoon. Miss Owens handled her numbers nicely and did exceptionally well in the bits and scenes. Her wardrobe was most becoming.

Shirley Malette, a lively little soubrette, is a new comer to the ranks of burlesque and a welcome one. She can dance, has a good singing voice, can put numbers over good and fast, and knows how to read lines. She did very well when we saw the show.

Eva Lewis is an excellent rough soubrette. She worked hard and took good care of all she had to do. She displayed pretty dresses.

A double runway was used last week on which the chorus did most of their numbers.

The "watch" bit was well taken care of by Wiltons, Lang, La Van and Flo Owens.

The "wireless telephone" bit went over nicely, it was changed around somewhat from the way we have seen it before. Lang, Wilton, La Van and the Misses Malette and Lewis were in it.

The "card game" bit was amusing, as it was done by La Van, Wilton and Lang.

The Minstrel Show" with Wilton, Lang, La Van and the entire chorus, was nicely staged. It developed into a pick-out number.

There were some good fast "bits" in the burlesque that were well taken care of.

Sid.

CAMP DIX COMPANY CHANGES

WRIGHTSTOWN, N. J., June 20.—Harry Steppe and Ray Montgomery will open at the Dix Theatre here, Monday. Others in the company are George Leon, Chas. Collins, Kitty Warren, Margie Coats and Hilda Leroy.

Frank Murphy, Tommy Aiken and Billy Halperin will close Saturday. Jimmy Powers is now managing the house.

CLOSE IN TORONTO

TORONTO, Can., June 21.—Brad Sutton Caprica and Ed Johnston closed their season at the Star, this city, to-night. They will leave here Sunday and motor to New York in Johnston's car.

BROOKS GONE FOR SUMMER

Jimmy Brooks, property man of the Casino, Brooklyn, has gone to Fair Haven, Conn., where he will remain until the Casino opens in August.

OPENS IN BALTIMORE

BALTIMORE, Md., June 19.—Thelma Seaville opened at the Folly, this city, Monday. She was booked by Roehm and Richards of New York.

DOROTHY DOYLE

"Melodies of the Moment." in Vaudeville

CLEO LEWIS

Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE

"The Thief," by Miss Blanche Merrill

PAUL BRADY

VARIETY

DIRECTION—MARK MONROE

EARL RICKARD

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JUST PERSONALITY

PHIL COLLINS

JEW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

A REAL DOUGHBOY

FRANK NALDY

"The Happy Wop"

Dir.—Aaron Kessler

My Pal—Eddie Regnils

DICK MACY & ARCH LEO

"THE JAZZ HOTEL"

Direction: SAM KENNY

HONEY HURST in "RHYME AND REASON"

DIR.—JOE MICHAELS

EDDIE

ETHEL

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER B. NORTH

DOOLEY - NAIMOLI - McGEE

COMEDY, HARMONY, SINGING, TALKING

Maude and Marion Dunn

Lady Auburn and Queen Bonypart

DIRECTION—MARK LEVY

BERT

JOSEPHINE

WILCOX, LA CROIX & CO.

In "WHY WORRY"

By WILLARD MACK

CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

GUY

McCORMICK and

CLIFF

WINEHILL

The Jazz Boys from Dixie

Direction—Lewis & Gordon

FAN SAN

GORDON DUO

Harmony in White

Direction—Chas. J. Fitzpatrick

MARION and BILLY

VAUDEVILLE'S YOUNGEST TEAM
Singing, Dancing and Talking—In Vaudeville

HARRY GOULSON

Character Songs and Stories
Direction—NAT SOBEL

LUCY MONROE & CO.

In "CRANBERRIES"
DIRECTION—MANDEL and ROSECORRINNE EDYTHE
HARRIS & BAKERTwo Girls and a Piano
DIRECTION—LEW LESLIE

BROWN AND JACKSON

Comedy Skit in One "At the Training Quarters" Special Scenery

GERTRUDE MORGAN

The Happy Little Miss
DIRECTION—MARINELLI

WARREN & WADE

In "The City Employee"

NELLIE MOORE

IN JAZZ LAND Direction—GEO. SOFRANSKI

MARGY MYERS and KNISE NETTIE

IN VAUDEVILLE Direction Horowitz & Krauss, Inc.

JANET LELAND WARREN

PAINT-O-GRAPHY

CHONG SINGER AND
INSTRUMENTALISTThe Only Chinese Yodeler in the World
SPECIAL SCENERY GORGEOUS COSTUMES

3 JENNETTS 3

VAUDEVILLE'S PRETTIEST OFFERING IN VAUDEVILLE

WANTED SEASON 1919-20 Actors and Musicians, Stage Manager with Script or who knows the play—the greatest of farmer plays—
UNCLE JOSH SPRUCEBYwith the famous Rube Band and Orchestra; new scenic production, new electrical effects. Would like to hear from good character actor to feature as "Uncle Josh." Now booking. Send open time with best terms. Address all mail to
P. F. HEAVEY, Mgr., Grand Opera House, Terre Haute, Ind.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 23)

"Happy" Lambert, of the Hippodrome, has been mustered out of the army and has returned to the profession. He was formerly at the Hippodrome, and was given a role in "She's a Good Fellow" at the Globe last week.

Grace Fisher is arranging for an entertainment to be given to prisoners at Sing Sing on June 29. Among those who have promised to appear are Helen and Edna Pierre, Mary Eaton and the boy dancers in "The Royal Vagabond."

Arthur Felacky, of the New York offices of the Orpheum Circuit, sailed for England last week. He will attend to several business matters while abroad and endeavor to get in touch with a sister who lives in Austria-Hungary.

Walker and Texas will close on the Orpheum circuit in three weeks. They will then leave for their New Mexico ranch to spend a short vacation, opening in August on the Orpheum circuit again with an entirely new offering.

Charles Loverage, manager of the Alhambra, is now in Chicago on his vacation, due to the theatre's closing. John Dunlevy, the superintendent, is now at the Harlem Opera House, where he will remain until the Alhambra reopens.

Benny Bloom, recently associated with Harry Shea, the booking agent, has gone into business for himself. He has formed a partnership with Dan Davenport, and has quarters in the office of Hurtig and Seamon, in the Strand Theatre Building.

Diana Wilson, the English actress, has signed to appear in "Lightnin'" when it is produced in Australia. She is in New York City now, and will leave on June 2. On her return she will be seen in Zangwill's "Too Much Money" in the leading role.

Christ Young is in France with the Canadian Army, for which he volunteered, and expects to get home about August 15. He would like to hear from friends, whose mail will reach him if addressed as follows: Private G. C. Young, Number 2011461, No. 1 Company, G. W. G. D., B. E. F., France.

Lillian Goldsmith, Johnny Cain, Blanche Newcomb, Grace Hansen, Pinard and Dudley, Robert J. Rice, Oscar Lloyd, William Gardner, The Tackmanns, Jerry Sullivan, Marty Healy, Lyda and Viola Kane, Ross Snaw, Harry Kay, Sam Kelly, Effie Pearson, Frank Lambert, Hayes and Wynne, John Russell, Jr., and Meta Caldwell are among those who have been engaged for Gus Hill's musical shows for next season.

VAUDEVILLE BILLS

(Continued from page 25)

OAKLAND, CAL.

Pantages—Hall & Guilda—Valmont & Reynen—Rucker & Winfield—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

LOS ANGELES, CAL.

Pantages—Alice Teddy—Joe Reed—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

SAN DIEGO, CAL.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

SALT LAKE CITY, UTAH.

Pantages—Mennetti Sidell—Dorothy Royce—Klass & Termini—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

OGDEN, UTAH.

Pantages—Harry Tsuda—Joe & Roosie Moy—Rookie Lewis—Willard's Fantasy—Fox & Britt—Gautier's Toy Shop.

DENVER, COLO.

Pantages—Bullet Proof Lady—Beth Challis—Haush & Lavelle—Collin's Dancers—Chas. F. Simon—Four Danubies.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Howard & Jenkins—Hourishma Bros.—Jean Barnes—"Just a Girl"—Nellie Moore—Hugh Norton & Co.—Hilton & Lavatta. (Last Half)—Three Rozellas—Harrison & Burr—Bert La Mont Minstrels—Flo Ring—Billy Schoen. Boulevard (First Half)—Equillo Bros.—Peggy Brooks—Pisano & Bingham—Regal & Mack—Kane & Herman. (Last Half)—Juliette Bush—Jack Reddy—"Mimic World." National (First Half)—Juggling Nelson—Walker & West—Ford & Goodrich—"Rose Revue"—Adrian. (Last Half)—Equillo Bros.—Pisano & Bingham—Cook & Oatman—Neil McKinley—Oklahoma Four.

Orpheum (First Half)—The Parshleys—Le Vey & O'Rourke—Six Black Dots—Ward & King—Reddington & Grant. (Last Half)—Juggling Nelson—Howard & Jenkins—Dietrich Vincent—"The Harmless Bug"—Patrick & Otto—Nettie Carroll Troupe.

Ave. B. (First Half)—Jimmie Parker—Conroy & O'Donnell. (Last Half)—Three Maxim Girls—Grace Leonard & Co.—Al Tyler—Anderson & Bean—Armstrong & Jamison. Delancey St. (First Half)—Renard & Jordan—Storey & Clark—"The Harmless Bug"—Neil McKinley—Adonis & Co. (Last Half)—Welsh & Austin—Gill-Carleton & Co.—Keegan & O'Rourke—Hayataka Japs.

Grocery Sq. (First Half)—Juliette Busch—Harrison & Burr—Jack Reddy—"Mimic World." (Last Half)—Ferraro—Cook & Vernon—Peggy Brooks—Lord & Fuller—Taber & Green—La Follette & Co. Victoria (First Half)—Nettie Carroll Troupe—Dora Hilton & Co.—Gill-Carleton & Co.—Billy Schoen—Three Rozellas. (Last Half)—The Herbert Sisters—Le Vey & West—Regal & Mack—Hilton & Devator—Harishma Bros.

Lincoln Sq. (First Half)—Ferraro—Welsh & Austin—Cook & Oatman—Frank Ward—Exposition Jubilee Four. (Last Half)—The Parshleys—Ford & Goodrich—Maurice Samuels & Co.—Jean Barnes—Selina's Circus.

Fulton (First Half)—Hayataka Japs—Tyler & Crolius—Henshaw & Avers—Dietrich Vincent—La

Follette & Co. (Last Half)—Walker & West—Hugh Norton & Co.—Adrian—Reddington & Grant.

BROOKLYN, N. Y.

Metropolitan (First Half)—Selina's Circus—Cook & Vernon—Lord & Fuller—Taber & Green—"The Owl." (Last Half)—The Brightons—Frank Ward—Chas. Deland & Co.—Carson & Willard—"Just a Girl."

DeKalb (First Half)—The Brightons—Flo Ring—Maurice Samuels & Co.—Thos. Potter Dunne—Oklahoma Four. (Last Half)—Adonis & Co.—Tyler & Crolius—Octavia Handworth & Co.—Kane & Herman—"Rose Revue."

Warwick (First Half)—Eddie Dale & Co.—Chyo Chyo. (Last Half)—Jimmie Parker—Murphy & White.

Palace (First Half)—Grace Leonard & Co.—Clayton & Lennie. (Last Half)—Wilson & Whitman—Conroy & O'Donnell—Chyo & Chyo—Frank Bush.

BALTIMORE, MD.

Barros Bros.—Huddler, Stein & Phillips—Wm. S. Hall & Co.—Dunham & O'Malley.

BOSTON, MASS.

(First Half)—Lang & Shaw—Sampson & Douglas—Harry Mason & Co.—Kenney & Hollis. (Last Half)—Smiletta Sisters—Jimmy Reynolds—Ronald & Ward—Hawthorne & Cook—Stanley & Mazie Hughes.

FALL RIVER, MASS.

(First Half)—Smiletta Sisters—Jimmy Reynolds—Ronald & Ward—Hawthorne & Cook—Stanley & Mazie Hughes. (Last Half)—Lang & Shaw—Harry Mason & Co.—Sampson & Douglas.

HAMILTON, CANADA.

Jordan Girls—Estelle Sully—Armstrong & Smith—Barron & Burt—Resista.

MONTREAL, CANADA.

Smith & Tose—Goetz & Duffy—Douglas Family—Friend & Downing—Chalfonte Sisters.

NEW ROCHELLE, N. Y.

(First Half)—Three Maxims Girls—Wilson & Waitman—Armstrong & James. (Last Half)—Walsh & Edwards—Storey & Clark—Clayton & Jennie.

PROVIDENCE, R. I.

(First Half)—Juggling De Lisle—Gertrude Rose—Doris Lester Trio—Swartz & Clifford—"Help! Police!" (Last Half)—Bennington & Scott—Henry J. Kelly—Norton-Sher & Co.—Kenny & Hollis—Esquimaux & Seal.

SPRINGFIELD, MASS.

(First Half)—Bennington & Scott—Henry J. Kelly—Norton-Sher & Co.—Carson & Willard—Esquimaux & Seal. (Last Half)—Juggling De Lisle—Gertrude Rose—Doris Lester Trio—Swartz & Clifford—"Help! Police!"

TORONTO, CANADA.

Whitney's Operatic Dolls—Malcolm & Le Mar—Stan & May Laurel—Herbert Brooks & Co.—Carl McDullough—Ambler Bros.

FAN SAN

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Benton, Eddie	Daly & Wild	Farnum, Teddy	Lamar, Arthur	Penney, Harry	Roberts, Lord
Boer, Louis	Dockstader, Lew	Home, Harry	McShane, Jack	Perkins, Walter	Suss, B. W.
Carter, Wm. J.	De Guerre, Herbert	Horan, Eddie	Maxwell, Robt. T.	Payton, F.	Tapley, Gus
Cowley, Harry	Elston, L. J.	Johnson, Billy M.	McLeonzio, Harry	Roaders, Four	Wixon, Nat
Cody, Clay	Felds, Nat.	Keefe, Phil	O'Neil, Eddie	Ross, Walter	Wagner, Bob
Clifford, Larry	Fitch, H. H.	Layden, Harry			Whittier, Robert
Dorr, Lester					

LADIES

Allen, Mickey	Chase, Laura	Farnsworth, Ber-	Hunter, Lola	La Cour, Marie	Pierce, Grace
Brown, Pearl E.	De Free, Dot	time	Horne, Harry	Leigh, Lisle	Rhodes, Miss M.
Burkhardt, Mae Z.	Delmore, Addie	Foley, Hattie	Mrs.	Love, Rose	Sherman, Millie
Beecher, Eva	De Weale, Emma	Gibson, Mae	Hall, Elaine	La Rue, Edna	Vernon, Winifred
Crowley, Ruth B.	Eastman, Florence	Gray, Maud	Joyce, Louise	Meier, Dorothy	Winters, Helen
Chandler, Rae	Earl, Bessie	Gray, Jackie	Kennedy, Dolly	McLae, Margaret	Washington, Fanny
		Holliday, Irene	Luker, Eleanor	Nicollie, Helen	

DEATHS

In loving memory of MR. JOHN KREMER

(the theatrical druggist), for 24 years on Seventh Ave., near 34th St., who died in the last week of June, year of 1912. May his soul rest in "Peace and Happiness."

Gone, but not forgotten, by his friend
JIMMY HEBRON.

John Redpath, a vaudeville performer known on the stage as "All Alone Jack Ward," was struck by lightning last week while fishing at Camp Lake, near Chicago, and was instantly killed. He was buried last Friday from the home of his mother, Mrs. Charles Redpath. Four brothers and a sister survive him.

Katherine Herbert, well known in musical comedy, died at the Misericordia Hospital last Sunday. The deceased had appeared with her husband for several years. She was twenty-seven years of age, and is survived by her husband and one child. The funeral took place from the Campbell Funeral Church.

Helen Armstrong, a vaudeville actress, died last week at her home in Flatbush after a short illness. She was twenty-six years old and was born in New York city. She had been a singer and dancer, and had been appearing with the act of "Kenwick, Graton and Co."

John Marble, well-known as a character actor and comedian, died on Monday, June 23, at the Lenox Hill Hospital after an illness of six months. He was operated on three weeks ago.

Marble was born in Buffalo on May 18, 1844, and started his stage career at the age of twenty in stock at McVicker's Theatre, Chicago. He later appeared with Ellsler in Cleveland, and the Ford Stock company in Washington. He was associated for twelve years with Hoyt's companies, and had worked with Booth and Barrett. In recent years he had been associated with various motion picture concerns. His sister survives him.

In loving memory of Miss

LOU ELLA M. BENNETT

(sister of PATSY BENNETT), who died in the last week of June, year of 1912. May her soul rest in Peace and Happiness.

Gone, but not forgotten, by her friend
JIMMY HEBRON.

DAN GLENSERETE, formerly of the vaudeville team of Crawford and Manning, died recently after a short illness. His wife, Laura Glenzerete, survives him.

ARTHUR AISTON, well known as a character comedian, died March 31st at his home in Brixton, England. The deceased, who was thirty-nine years of age, had only recently been honorably discharged from the Army in which he had served as interpreter. He leaves a widow and young son.

ARTHUR ERNEST WELLS, well known to many members of the variety profession,

died recently in London. The deceased, who was sixty-five years of age, was by profession a club proprietor and by inclination a Bohemian.

In 1887, he founded the Pelican Club in Piccadilly, among the leading members of which were George Edwards, Arthur Roberts and other well known theatrical men, besides many members of the nobility. Later, he had a club in Panton Street and still later established Wells' Club at Old Bond Street and Burlington Gardens, of which he was manager at the time of his death. Wells' clubs were always patronized by the notables of the stage.

SYLVIA HINCHCLIFFE, a music hall performer, died May 30th, at Blyth, England. Miss Hinchcliffe was playing at the Theatre Royal, Blyth, and on the day of her death went for a walk on the beach when suddenly she collapsed. Friends who were with her hastened to call a physician but when medical aid arrived she was dead. The deceased was the daughter of Emma Wallace Hinchcliffe and a niece of Nellie and Fanny Wallace.

JACK DINGWALL, forty-eight years old, press representative for Chas. Maddock, died in Fordham Hospital last week, after an illness of a month's duration. For a number of years he was a theatrical writer on the Morning World. After leaving the World he entered the publicity game, being an assistant to Arthur James of the Metro Film Corp., prior to joining the Maddock organization.

MAYE LOUISE AIGEN died last week at the Lenox Hill Hospital at the age of forty-five years, after a lengthy illness. She had played leads in stock for twenty years and had been seen in practically all of the leading American cities. She had been seen with Virginia Harned and with Kate Klaxton in "The Two Orphans." A Texas stock company was the organization with which she last appeared.

BETTY GRAY, known privately as Lily Pederson, died recently of influenza, at the age of twenty-three years. She had posed as a model for Harrison Fisher for his "Western Girl" pictures, and for Charles Dana Gibson's debutante pictures. She also appeared in vaudeville for a time, after which she became a leading woman for Pathe. She had played leads for Biograph and had appeared for the Vitaphone under Stuart Blackton's direction. After the Vitaphone, she appeared with the Universal. She had also been a scenario writer.

JOHN C. HARRINGTON died last week at the Atlantic City hospital after an illness of long duration. While visiting friends there several months ago he had been stricken with apoplexy, and that finally resulted in his death at the age of 50. Harrington had been seen in vaudeville on the big time for twenty-five years in comedy and dramatic playlets. The N. Y. A., of which he was a member, took charge of his funeral, which was held Sunday at 2 o'clock.

ENTERTAIN AMERICAN WOUNDED

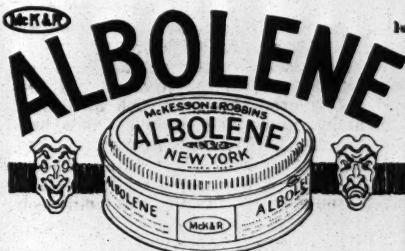
The following performers appeared at performances given at the different Army and Navy hospitals under the auspices of the War Hospital Entertainment Association last week:

Evelyn Berger, Pasquale and Golden, Rosita Mantilla, Frank Gillen, Lillian Bradley, Dale and Dale, Rhea Reishik, Louis Dayton, Joe Baldwin, Dare and Dare, Edith Vernon, Reedy and Currier, Dulcie Hall, Sam J. Harris, Matty Levine, McAvoy and Wilson, Harry Wagner, Franklyn and Burt, Mae Winne, Bishop and Harvey, Florence Timponi, Dan J. Harrington, Mae Melville, Will Browning, Madeline Price, Bijou Russell, Three Lees, Adele, Trixie Jennery, Henrietta Byron, Loretta and Morton, American Comedy Trio, Brandon and Taylor, Kate Fitzgibbon, Roy Gordon, Joe Worth, Block and Hart, Lawrence Deas, Mantilla and Warden, and Sammy Wilson.

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Young lady for vaudeville act. Apply 1-5 p. m. SAM CEFALU, 212 E. 13th St., N. Y. City.

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PARK THEATRE
Col. Circle, 59th St.
BEGINNING WEDNESDAY EVENING, JUNE 19th

JESS WILLARD
In "The Challenge of Chance"
THE GREATEST DRAMA OF THE PLAINS
EVER SCREENED
Afternoon—25-50c. Evening—25-50-75c.

B. F. KEITH'S ELIZABETH BRICE IN
PALACE "OVERSEAS REVUE,"
CRESSY & DAYNE, EMMA HAIG, WILL M. CRESSY, CHILSON OHR.
Broadway & 47th St. Mat. Daily at 2 P. M. MAN, CREOLE FASHION
25, 50 and 75c. PLATE, AL HERMAN,
Every Night CHARLES CHAPLIN IN
25, 50, 75, \$1, \$1.50 "SUNNYSIDE."

BELASCO Theatre, West 44th St. Eves.
8.30. Mats. Thur. & Sat. 2.30.
DAVID BELASCO PRESENTS

DARK ROSALEEN
A COMEDY OF IRISH LIFE.
By W. D. HEPENSTALL AND WHITFORD KANE

HUDSON W. 44th St. nr. B'way. Eves.
8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS

LOUIS MANN
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves.
at 8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS

UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

LYCEUM 45th St. near B'way. Eves.
8.30. Mats. Thur. & Sat. 2.30.
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DADDIES

NEW AMSTERDAM W. 42d St. Eves. 8.15
at 8.30. Mats. Wed. & Sat. 2.15
ZIEGFELD FOLLIES

OLYMPIC 14th St. Near 3rd Ave.
This Week
THE CITY SPORTS

MOTION PICTURES

SAY \$12,000,000 OF FILMS WERE STOLEN

TWO ARRESTS WERE MADE

SYRACUSE, June 24.—With the arraignment of John R. Van Arnam, of this city, and Hano Frohman, claiming to be a film broker of New York, in the Criminal Court today, the police, and detectives representing the New York State Motion Picture League, believe they are on the trail of thieves who have stolen motion picture film valued at \$12,000,000 during the last year.

Van Arnam, who is manager of the Van Arnam Shows, a small circus which has been touring cities in northern New York, was arrested in Theresa, a place near Watertown, on Friday, was arrested to this city. Frohman was arrested earlier in the day in this city by local authorities, upon complaint of the Motion Picture League detectives.

The arrest of Van Arnam resulted from an investigation following the arrest of Frohman, who was accompanied to this city by film detectives, who say they posed as "crooks" desirous of purchasing film alleged to have been stolen from the Famous Players-Lasky Corporation. The detectives allege they approached Frohman in New York and told him they wanted to purchase film which they could dispose of through Mexican connections without leaving any trace. Frohman, the detectives say, came here after demanding a commission on any film they bought.

Arriving here, the detectives made arrangements with the local police to be shadowed, and declare they went with Frohman to a store where, for \$275, they purchased a five-reel film and a few other films, worth commercially more than \$80,000. They paid for the film with marked bills, and then caused the arrest of the New York man. The detectives then say that they confiscated another \$100,000 worth of film in the South Salina street exchange, where the film they purchased through Frohman was kept.

Following the arrest of Frohman, the police went to Auburn, N. Y., where they seized film valued at \$200,000 which, they allege, was also the property of the Famous Players-Lasky Corporation. They claim that the copyright and patent marks had been torn off the film, but that there is no doubt whatever that it is film for which they have been searching.

According to the police, the film exchange, where the missing feature was purchased, was run by Van Arnam. So they immediately got on his trail, and his arrest followed at Theresa.

Frohman, who said he was in business at 145 West Forty-fifth street, New York, was committed to the Oondaga penitentiary in default of \$5,000 bail, and Van Arnam was released in the same amount pending his examination before Judge Palmer. He entered a plea of "not guilty."

LASKY GETS "THE COPPERHEAD"

Famous Players-Lasky Corporation has purchased the rights to "The Copperhead," a drama in four acts by Augustus Thomas, from the story of Frederick Landis. Lionel Barrymore was featured in the production on the legitimate stage, and will again star in the film production.

MISS ZUKOR ENGAGED

Matilda Zukor, daughter of Adolph Zukor, and Arthur Loew, son of Marcus Loew, who is associated with his father in business, have become engaged. The wedding date has not, as yet, been set.

NEW CLUB ENGAGES ROOMS

At a luncheon held in the Knickerbocker Hotel by the recently formed Motion Picture Business Mens' Club last Thursday, announcement was made that a suite of rooms had been engaged in the hostelry and that the members would meet there daily and have luncheon. Following this announcement, the election of officers of the organization took place and the following selections were made:

Percy L. Waters, president; B. S. Moss, first vice-president; J. E. Brulatour, second vice-president; C. F. Zittel, treasurer, and Maurice Silverstone, recording secretary.

Besides the above named officers, the board of directors include, Paul Brunet, William R. Hearst and Adolph Zukor. The membership committee is composed of Messrs. Waters, Moss, Brulatour, Zittel and Brunet.

To-morrow evening at the Knickerbocker, a get-together dinner will be held for the members of the organization.

HAVE MANY FEATURES

First National will have for its attractions for the coming season the following:

Three films from D. W. Griffiths, which are to be directed by Griffiths personally and not made under his supervision; five productions from Charles Chaplin; four Marshall Neilan specials; two from Mary Pickford; six from Norma Talmadge, beginning in January; six from Constance Talmadge; six from Anita Stewart; from four to eight Independent specials, and four from Charles Ray, beginning January 1.

DWAN PRODUCING OWN FILM

After working many years as director for other people, Allen Dwan has formed his own producing company and is now at the head of it. He is already at work at the Brunton Studios on a screen adaptation of Richard Harding Davis' novel, "Soldiers of Fortune."

The cast of this production has Pauline Stark, Anna Q. Nilsson, Norman Kerry, Ward Crane, Frank Wally, Wallace Beery, Wilfred Lucas, Herald Lindsay, Fred Kohler, Philo McCullough and Melbourne MacDowell.

SELZNICK SIGNS OWEN MOORE

Myron Selznick, of the Selznick Picture Corporation, signed another star last week when Owen Moore put his signature to a contract for a series of pictures to be made during the coming year. Moore's last work was in "The Crimson Gardenia," which was playing at the Rialto last week.

Other stars which Myron Selznick has recently signed are: Olive Thomas, Elaine Hammerstein, Elsie Janis and Eugene O'Brien.

BUYS THREE CANADA OFFICES

Arthur Cohen and Harry Kaufman, of the Exhibitor's Distributing Corporation, of Toronto, have bought the Exhibitor's Mutual exchanges in Toronto, Montreal and St. Johns and, with them, the Empire Mutuals, American Mutuals and all the short subjects released by Mutual in Canada.

The deal also included the purchase of the Robertson-Cole product for Canada for the coming year.

SELZNICK GETS TWO PLAYS

Harry Papf, general manager for the Selznick Pictures Corp., has secured the motion picture rights to "The Country Cousin," by Booth Tarkington and Julian Street, and "Blind Youth," by Willard Mack and Lou Tellegen.

FRANKLIN FARNUM SIGNS

The Canyon Pictures Corp., of which J. M. Goldstein is one of the guiding heads, has signed a contract with Franklin Farnum to appear in features produced by them during the next two years.

ZUKOR TO GET STANLEY AND OTHER HOUSES

BUSY IN CHICAGO ALREADY

The Famous Players-Lasky Corporation, in their corral of theatres, will add, this week, the Stanley circuit of houses in Pennsylvania and New Jersey and the Gordon Circuit of houses about Boston and other New England cities. The Stanley houses, twenty in number, are said to be valued at \$10,000,000, and the Gordon holdings, which include three houses in Boston; are said to be worth \$4,000,000.

These houses, augmenting the Moss theatres in New York, the Rivoli and Rialto and a few other houses which have been marshalled under the Adolph Zukor banner, give the F. P. L. combine about forty-five houses and, with the addition of other houses in the Chicago district, as well as other points in the middle west, will probably bring up a grand total of 75 theatres before the middle of July.

Emissaries said to be representing the Zukor interests have been about Chicago during the last week and have made flattering offers to such theatre owners and exhibitors as Jones, Linick and Schafer, Ascher Bros., Balaban and Katz and Lubliner and Trintz, to part with their holdings or come to an arrangement similar to the New York deal in which an exchange of theatre stock was made for that of the film company. It is quite possible that a deal will be made with Jones, Linick and Schafer, and, should their holdings be enrolled with the Zukor interests, some of the most prominent theatres in Chicago will have been obtained. None of the persons who participated in the conference on either side would discuss the matter, or the proposition made. However, it was learned that if the J. L. & S. combination were not interested, one of the other big exhibitors would fall into the scheme and merge his interests with the New York combination.

BROOKLYN STRAND OPENING SET

The Strand Theatre in Brooklyn is nearing completion, after a year of being under construction. When completed it is said it will be the most artistic and pretentious theatre in the United States. Its seating capacity will be larger than that of the Strand in New York. While its policy will be that of motion pictures and music, it has been built with dressing rooms and shower baths to accommodate 150 people, so if vaudeville is ever put on it will be ready. The new theatre is on Fulton and Rockwell streets under the management of the Strand Theatre Company, which operates the New York Strand. It will open on or about Labor Day.

HAMPTON GETS HARTE STORIES

Jesse D. Hampton has purchased three of the best known Brett Harte stories, which will be made into features to be released by Robertson-Cole. William Desmond will be featured in all three. The first will be "Cressy," the second "In a Hollow of the Hills" and the last is "Margura."

PRODUCING SCOTT NOVEL

The Eminent Author's Pictures announced through Rex Beach and Samuel Goldwyn last week that it will have for its first production "The Cup of Fury," by Rupert Hughes. Following this will be "Partners of the Night," by Leroy Scott, now at work on the adaptation of the story with Charles S. Whittaker, the scenarioist.

CARMEN CASE IS TRIED

Judge Manton, in the United States District Court, last week, reserved decision following the trial before him of Jewel Carmen's equity suit against William Fox.

In her complaint, filed by Nathan Burkan, her attorney, the motion picture actress asks that the court grant her a judgment of approximately \$53,000 because of the alleged "Wrongful interference" by Fox in preventing her from obtaining employment elsewhere than with his company.

Saul Rogers, of Rogers and Rogers, attorneys for Fox, denied at the trial that Fox was guilty of malice, as alleged, against the motion picture actress who had first signed a contract to appear in pictures for his company and afterward repudiated the contract when she signed to appear for two years with the Keeney Pictures Corporation, alleging that she was a minor when she originally signed to appear with the Fox company.

LEE KIDS FORM OWN COMPANY

Jane and Katherine Lee, aged six and nine, respectively, and better known as "The Lee Kids," have organized their own company. They have engaged a director, a scenario writer, and will soon start on a series of comedy-dramas. They intend to make two-reel comedies, releasing one picture a month.

The distributing medium has not yet been announced. Lewis T. Rogers is associated with the kiddies in the organization, which is known as the Rogers Film Corporation, with Mr. Rogers as president. Their offices are in the new Capitol Theatre Building. Philip Bartholomew has written a scenario on which they are already working under the direction of Tefft Johnson at the Erbograph studios.

OPERATOR AND MANAGER FIGHT

Rubin Weinstein and Herman Pollack, the former operator and the latter manager at a motion picture theatre at 360 East One Hundred and Sixty-seventh street, got into an argument last week, with the result that Pollack received a blow that lacerated his upper lip to such an extent that several stitches were required.

Weinstein failed to show one reel of a picture and that caused an argument. According to Weinstein he was on his way home when Pollack renewed the argument. He says that Pollack was about to hit him, and that he struck first. Magistrate Simms held him in \$500 bail for trial in the Court of Special Sessions.

FOX SIGNS PEARL WHITE

William Fox has signed a long term contract for the services of Pearl White, who, during the last four years, has been appearing in serials for Pathé. She will appear in special stage productions and successes, some of which have already been secured, and are now in preparation. Her first film will be made at the new Fox studios in New York and the exteriors on Long Island.

Winfield Sheehan did the negotiating for Fox as general manager, and signed the contract prior to his leaving for Europe.

PATHE SENDS 3

Pathé Exchange, Inc., has sent three representatives to St. Louis for the convention of the Motion Picture Exhibitors of America, which takes place on June 25, 26, 27 and 28. They are Director of Exchanges Fred C. Quimby, Frank Keenan, the actor, and Charles Hutchinson, star of "The Great Gamble."

BOOKS WILLARD FILM

Jack Allen has booked the Jess Willard feature picture, "The Challenge of Chance," for the New Strand Theatre, Perth Amboy, during the week of June 30, which will be fight week. It will play the house on a percentage basis.

UNIVERSAL PLANS TO START FOREIGN SERVICE BUREAUS

**Will Install New Exchanges in Cuba, Mexico and South America
—Representative Leaves for London to Open One
There—Laemmle Makes Statement**

Plans to extend the foreign exchange system are under way at the Universal. Every exchange of that company in the United States and Canada is being thoroughly equipped with a successful service and exploitation bureau, a representative has already sailed for London to install, in the Universal office there, an exchange bureau. Opening such bureaus in Cuba, Mexico and South America is also planned. Only nine months ago there were no such bureaus and it was only when Carl Laemmle insisted that they were installed.

"It is not enough," Laemmle announced, "to obtain the exhibitor's signature to a contract. As a matter of fact, when the exhibitor signs his name, Universal's work in his behalf is only begun."

With these general instructions in mind, the first service bureau ever established in an exchange was established by Universal's general manager, Tarkington Baker. Baker went into the territory in person and appointed the bureau managers. Later, he gave them detailed instructions as to their duties.

To-day every Universal exchange in the United States and Canada operates a service bureau. At the head of every one of these is an experienced exploitation and service manager. He not only serves those exhibitors whose theatres are in the city where the exchange is situated, but he makes trips throughout the exchange territory at frequent intervals and renders every assistance in his power to the exhibitor and even to the exhibitor's patrons.

"These men," said Baker, "have proved themselves to be invaluable. Their services and the service of the departments over which they preside are entirely free to the exhibitor. Indeed, these men very frequently outline, write and sign contracts for an exhibitor's complete and entire advertising campaign."

It is not unusual, Baker says, for Universal to provide this service free, and is even supplied to exhibitors who purchase their wares elsewhere.

"I was in Chicago a few days ago," said Baker, by way of illustrating the demand there is for this service assistance, "and two exhibitors came to our Chicago service manager. They asked him to lay out an extensive advertising campaign in the local Chicago papers; they asked him to contract for the space, they asked him to write the advertisements; and they asked him to prepare circulars to be mailed to residents living in the vicinity of their theatre. All this the Chicago service manager agreed to do willingly. Quite by accident I asked the two exhibitors what pictures they had booked. Imagine my amazement when I found that they were booking pictures produced by one of Universal's competitors. But—that made no difference. Universal did not hesitate to give them the service they required. They got it—freely and quite as readily as Universal's own customers would have received it."

Service to the exhibitor, according to Baker's idea, is real service, regardless of who the exhibitor is. By calling in person, by writing a letter or by telephoning any exhibitor in any Universal exchange territory anywhere in this country or in Canada, can summon immediately to his assistance a Universal service expert—a man qualified through experience to handle publicity, advertising, lobby displays, and every other feature of service desired or required by an exhibitor. In several places, Universal service managers have even gone in cases of emergency, out of town and actually operated an exhibitor's theatre for him during his illness or enforced absence from his business. And, Baker says, with a smile, in more than one

of these instances, the exhibitor had never made use of a Universal product.

This service, now so thoroughly established in the United States and Canada and so indispensable to exhibitors, is now to be extended to Universal exchanges throughout the whole world.

"That is a big undertaking," Baker said, "but Laemmle wires me instructions to this effect from Universal City, where he is spending the month of June, and—well, they'll be carried out to the letter. Universal is proud of its exchange service bureaus; they have done a great work; they have taught other companies their value—now we are going forward once more and set another new example. And it is only right and proper—exhibitors who patronize Universal exchanges are entitled to service whether their theatres are situated in New York City, Whatcheer, Ia., or Ujiji, Africa."

"These service bureaus are not attempting to 'educate' the exhibitors. Quite the contrary. Universal bureaus have found the exhibitors to be very well 'educated' without additional teaching. They are primarily bureaus of assistance—at the exhibitor's command, established and conducted and maintained for his benefit and to serve him. Any bureau of this sort, organized on the basis of 'teaching' the exhibitor and conducted in a manner calculated to impress the exhibitor or any one else with the exhibitor's inferiority and the bureau manager's superiority, will fail. That is the wrong spirit. The right spirit, as Universal's experience has proved, is the spirit of co-operation, of rendering assistance. That is what the exhibitor appreciates and needs and wants."

HAYNES HAS BIG PLANS

Brentwood Films, Inc., has formulated plans for the production of several large features to be issued by Exhibitors Mutual. The latter concern will release all of the products of Brentwood, Inc.

It is announced that King W. Vidor has just completed "Better Times," which Exhibitors Mutual will shortly release. He has already laid all his plans for the picturizing of his third attraction, "The Other Half," which, like "The Turn in the Road," will be built around a drama appealing largely through human elements.

During his stay in New York Haynes discussed with officials of Robertson-Cole and Exhibitors Mutual the type of pictures which find the readiest market. He obtained options on a number of stories which he believes will make ideal motion pictures of the type Vidor has made so popular with "The Turn in the Road."

Haynes has given Vidor full swing in the production end of the Brentwood business.

GOLDWYN'S PHOTO HEAD WEDS

GREENWICH, Conn., June 20.—Marcel A. Le Picard, a director of motion pictures and now photographic head for the Goldwyn Company in Culver City, California, was married here yesterday to Ethel R. Austin of New York and New Rochelle. Picard had been married in France and later had been divorced. He came here as a director for the Pathé some years ago from Havre, France.

SELECT PROMOTES WHITAKER

E. P. Whitaker, formerly manager of the Select exchange in Washington, has been promoted to the position of Eastern representative, a position especially made for him. He had been in charge of the Washington branch since the early days of the Select organization, and left his berth there to take charge in his new capacity on June 9.

"GIRLS" TO BE RELEASED

Paramount's production of "Girls," featuring Marguerite Clark, will be released on June 29. It is adapted from the play by the late Clyde Fitch, and has been produced with exceptional care. In the picture Miss Clark plays the role of Pamela Gordon, a charming little girl who has vowed an everlasting hatred of all men because a certain one, whom she thought she loved, had jilted her in her younger days. She and two girl companions form a man-haters' club and put a little sign above their door which reads, "No man shall cross this threshold."

Edgar Holt, a young attorney, is the innocent victim of a frame-up on the part of a woman, as the result of which he is pursued by the irate husband, and makes an abrupt entrance into the girls' room, seeking refuge from his pursuer. He is impressed with the little man-hater, who haughtily makes him leave her room by means of an ironing board stretched across to a window across a narrow courtyard. Later, Holt meets Pamela at a week-end party of a wealthy friend, and is on hand to rescue her from the annoying attentions of the former lover, who is also present.

Holt has seen Pain's advertisement for work and tells his partner to engage her as confidential secretary, which he does. Violet, one of the other girls, is also engaged and falls in love with Loot, the head clerk. Sprague, the partner, also tries to court Pamela. She is indignant and leaves, taking Violet with her.

Meanwhile, Kate, the other member of the league, his weakened and secretly married her theatrical manager. While Kate and Pamela are out together, Loot, the clerk, calls with three days' back pay for Pamela and Violet, and finding Violet alone, proposes and is accepted. Pam and Kate return just as they are embracing, and Violet announces her engagement. Then Kate announces her marriage.

Little Pamela is thus left alone in her fight against man and Cupid. Holt has rented the room across the courtyard, that he might court Pam at every available opportunity. He now signals for Kate, Loot and Violet to leave the room, which they do. He then knocks on Pam's door and is refused admittance. Much to her chagrin, he goes away from the door, but soon appears on the shutter connecting the window of his room with her window, and tells her that he will get in without crossing her threshold, which is prohibited by the sign above the door. When almost at her window his foot slips and he nearly falls through the bridge. Pam reaches out and grabs him around the neck and drags him in. He puts his arms around her and she is forced to confess that she loves him.

Walter Edwards directed, Harrison Ford is the leading man, and the supporting cast includes Lee Hill, Thomas D. Persse, Virginia Foltz, Tom Ricketts, Clarisse Selwyn and Arthur Carewe.

BIG DEMAND FOR WILLARD FILM

"The Challenge of Chance," starring Jess Willard, has been booked by over 100 houses which secure films for a run of at least one week. The theatres for which arrangements to exhibit the film have been made are situated in all parts of the country, and the demand is so great that, beginning the week of June 30, more than a dozen houses will be playing it at one time in some cities.

This, Mr. Hall claims as a record for bookings in so short a space of time. Coming as it does at the time that Willard is preparing to defend his title of heavy-weight champion of the world against Jack Dempsey, his picture has a country-wide demand, and since Hall announced that he had taken over the distribution of this attraction, exhibitors in every section of the country have wired for bookings.

"In my opinion," said Hall, in commenting on the unusual demand for the Willard picture, "this picture is the best bet of the day for the exhibitors throughout the country—and this applies to the small-town fellow as well as the week-run houses. Willard is the main topic of discussion in every nook and corner of the country."

NEW RELEASES FOR AMERICAN

The American Film Company has a list of new releases for this month, which include "A Bachelor's Wife," "Trixie From Broadway" and "A Sporting Chance."

"A Bachelor's Wife," featuring Mary Miles Minter, and released June 1, has met with a splendid reception from coast to coast, doubling the usual run at scores of Class A theatres. It was booked for a week at the Tivoli, San Francisco; the Strand, Denver; the Rialto, Los Angeles; the Doric, Kansas City, and the Strand, Newark, N. J., among others. Successful four-day runs were reported by theatres like the Blue Mouse, St. Paul; Columbia, Pittsburgh; Mission and Class A, Seattle; Columbia, Portland, Ore., etc. Three-day showings were down on the books for such houses as the Eighty-first Street, New York; Isis, Indianapolis; Merrill, Milwaukee; Blue Mouse, Baltimore; Pershing, St. Louis, and the various theatres of the Turner & Danekin circuit in California.

"A Bachelors Wife" was written by Joseph Franklin Poland and directed by Emmett J. Flynn. The cast includes Alan Forrest, leading man; Myrtle Reeves, Lydia Knott, Charles Spere, Margaret Shelby and Harry Holden.

Miss Minter's next "Flying A" picture, "Yvonne From Paris," will appear in July. The script was furnished by Poland and the continuity by Frank Howard Clark. The story features a youthful French dancer, who comes to America in disguise, and through her appearances in a Greenwich Village cafe, wins the star part in a Broadway musical comedy, and the love of the author of the play as well. Alan Forrest is again leading man and the cast includes Rosemary Theby, J. Barney Sherry, E. Alyn Warren, Vera Lewis, Bertram Grassby, Jeanne Robbins and Jack Farrell.

The Margarita Fisher special, "Trixie From Broadway," released June 15, was adapted by Frank Howard Clark from an original story by Agnes C. Johnston. It is an interesting combination of life behind the scenes on Broadway and in the contrasting environment of a small California town. Emory Johnson, Olga Grey, J. Farrell MacDonald and George Periolat are in the cast.

The American has recently completed work on "The Tiger Lily," also starring Margarita Fisher, a play of love, tragedy and comedy, set in the picturesque environment of an Italian settlement in the new world. The all-star cast for this production includes Emory Johnson, who plays opposite Miss Fisher; J. Barney Sherry, E. Alyn Warren, Beatrice Van, Mme. Rosita Marstini, George Periolat and Frank Clark. "The Tiger Lily" will be released in July. Joseph Franklin Poland wrote the story and George L. Cox directed the picture.

William Russell's June 20th release is titled "A Sporting Chance." It is a mystery play by Stephen Fox, directed by Henry King. Fritz Brunette was Big Bill's lead in the only feminine role in the play. In the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks.

Two other Russell pictures, "Six Feet Four" and "This Hero Stuff," are now in the cutting and titling stage and are down on the American's program of mid-Summer releases.

AL JONES GOING TO EUROPE

R. Alfred Jones, manager of the Strand, will leave July 15th for a month's visit to France and England. His mission will be both business and pleasure. He will endeavor during his stay abroad to obtain ideas for several new innovations to be installed in the Strand.

Jones will be accompanied by Major H. C. Woodward, of the United States Army on the trip.

KINGSTON STARTS WEST

Sam Kingston, of the Fox Film forces, left on Monday for the studios in Hollywood, Cal., where he will remain for two weeks inspecting the plant and its working. This is the first time in three years that "Uncle" Sam has been able to get away from his desk in the Leavitt Building.

FEATURE FILM REPORTS

"THE CHALLENGE OF CHANCE"

Hall—Seven Reels

Cast

Joe Bates.....Jess Willard
Fay Calvert.....Arlene Pretty
Charles Burr.....Albert Hart
Bob Edmunds.....Lee Hill
El Capitan.....Harry Van Meter
Story—Western drama. Written by Roy
Somerville. Directed by Harry Revier.
Featuring Jess Willard.

Remarks

Here is a Western drama with several exciting situations, which, with Jess Willard's name headlined, due to the nearness of the big heavyweight title battle, on July 4, should draw many to the Park Theatre to see what the champion looks like. Willard makes a powerful looking hero and Arlene Pretty an attractive heroine. The story is a good one and has been worked out well. The only thing that is really out of the ordinary in it is the principal.

Joe Bates, foreman of the Blake outfit in Southwest Texas, has a great desire to own his own ranch some day. He is given a great send off by the cowboys when he leaves for El Paso to accept an offer from a large horse exchange, at five times his salary, and a commission in addition. Fay Calvert leaves on the same train with Blake and they are assigned adjoining seats. She is visibly impressed by Blake, having witnessed his send-off. A friendship begins between them, but Blake thinks only of the possibilities of owning his own ranch, not of love.

When in the evening the train draws into a small town for water, Blake sees a burly individual beating a horse he was unable to ride. Blake, who has a true western love for horses promptly administers a beating to the angry fellow. The train in the meantime has pulled out of the station without him. He engages a good horse and, knowing that he must reach El Paso by morning, sets out at a furious clip. He reaches the town in time. When he reaches the office of his new firm, he is told that the boss is out, but to wait, for he is expected to take charge immediately. Fay enters and she is told to deal with Blake. Burr, the boss, arrives later, and turns out to be the man to whom Blake gave the beating. Blake sees him through a glass partition and prepares to be discharged. He sees Fay, who tells him that Wilke is trying to buy her stable of racing horses, which had been left for her in a will. It is determined to frustrate Wilke's effort to secure the horses. There is a series of adventures in which Wilke and El Capitan, a Mexican chieftain, attack Juarez, where the horses are stabled. Joe Blake, with the cowboys, defeats the Mexicans. Later he realizes a few thousand dollars on the sale of the horses. He secures a ranch and he and Fay are united, facing a life of happiness together.

Box Office Value

Full run.

"THE GREAT GAMBLE"

Cast

Aline Morton.....Anne Luther
Eleanor Morton (Nell).....Charles Hutchison
Ralph Darrell.....Warren Cook
Rodger Morton.....Richard Nell
Richard Blake.....Billy Moran
"The Rat".....William Caranough
Cooley.....Edith Thornton
Mrs. Rodger Morton.....Edith Thornton
Story—Dramatic. Written and directed by Joseph A. Golden. Featuring Anne Luther and Charles Hutchison. Produced by Western Photoplays, Inc. Distributed by Pathe Exchange, Inc.

Remarks

Douglas Fairbanks had better look to his laurels, for in Charles Hutchison he has an athletic competitor of no mean ability. Every stunt performed by him is one that will make any audience hold its breath, and bring forth gasps of astonishment. Miss Luther, who plays two roles, must also be given credit for the hard-working manner in which she played. The cast supports them excellently. At the private showing of this film, only the three first episodes were shown, but they were sufficient to get applause from the critics who were present.

The story, briefly, tells of twin sisters who have been separated in childhood, one of whom is brought up as a crook, while the other is under her father's care. The "villain," who has taken care of the other (the crook), hits on the scheme of abducting Aline, the one the father raised, and substituting Nell, the one he raised. With this done the father would be killed, and Nell would inherit his fortune.

The plotters are foiled many times by the daring of Ralph Darrell, who is charged with a murder which Blake (the crook) committed. Finally the crooks succeed in changing the girls, while the father is ill. A nurse prepares some medicine, which if overdosed, will kill him. Nell discharges the nurse, and doubles the dose. Just then, Darrell brings Aline, whom he has rescued, to the house. Nell flees, and when the father asks for the medicine, Aline gives it to him. He dies, and Aline is arrested.

Nell learns that Aline is her sister and that the man she killed was her father. She gets detectives, and makes Blake confess to all his crimes. Aline and Darrell get married, and Nell goes to prison, and decides not to tell Aline of their relationship.

Box Office Value

Full run.

"THE OUTCASTS OF POKER FLAT"

Universal—Five Reels

Cast

Square Shootin' Lanyon.....Harry Carey
Billy Lanyon.....Cullen Landis
Ruth Watson.....Gloria Hope
John Oakhurst.....Harry Carey
Tommy Oakhurst.....Cullen Landis
The Girl.....Gloria Hope
Story—Dramatic. Adapted from Bret Harte's story of the same name. Featuring Harry Carey.

Remarks

A good western picture, with suspense which will please. The film is taken from Bret Harte's story of "The Outcasts of Poker Flat," and has a prologue and epilogue added to the story.

The prologue tells of "Square Shootin'" Harry Lanyon, who is in love with his ward, Ruth Watson. He believes that she is in love with his adopted son, Billy, and intends to sacrifice his love for their happiness. He happens to pick up a book by Bret Harte and reads it.

The story tells of John Oakhurst, an honest gambler of the West in the old days, who also was in love with a woman, who loved his son. The story told how, after many thrilling adventures, Oakhurst finally gave up his own life to save those of the girl and the boy.

As Lanyon finished reading the book he receives the news that his son, Billy, is going out to the mountains to stake a claim. His son also asks him to say good-by to him for Ruth. He goes to Ruth and finds that the girl does not love his son, but himself instead.

Box Office Value

One day.

"THE LONE STAR RANGER"

Cast

Duane.....William Farnum
Ray Longstreth.....Louise Lovely
Bully Bromo.....G. Raymond Nye
Cyrus Longstreth.....Charles Clary
Jeff Lawson.....Lamar Johnston
Joe Laramie.....Frederic Herzog
Mrs. Laramie.....Irene Rich
Story—Western drama. Written by Zane Grey. Directed by J. Gordon Edwards. Featuring William Farnum.

Remarks

Zane Grey's story has been exceptionally well produced and staged by Fox. The film thrills with adventures from start to finish and is full of suspense. As far as the story itself is concerned, it is the conventional drama of the western type. Blood is spilled, without any regard for the high cost of undertaker's supplies.

It tells of the coming of the Texas Rangers to bring law and order to the lower part of Texas, which is infested with rustlers. One of them, Duane, does it all single-handed, to avenge the killing of his pal and brother ranger. Incidentally, one of the crooks, is the father of the girl he loves. He finds that the father has been dragged into the gang against his desires. Duane kills the biggest crooks and absolves his sweetheart's father.

Box Office Value

Two days.

NEW FORD FILMS ARE READY

The Goldwyn Distributing Corporation announces the latest Ford releases ready for distribution as follows:

"The Land of the Ukulele," a trip through Hawaii.

"When Black Is Read," the story of a modern newspaper.

"The Only Way," a picturization of the "Safety First" slogan.

"Pure Havana," a sight-seeing journey through the capital of Cuba.

"The Land of Ukulele" is a travelogue of American Pacific Island possessions, made famous in novel form by Jack London's "Cruise of the Snark." The beach of Waikiki, with its horde of surf-riders on their wave-skidding ocean sleds, and many cool trips to beautiful inland places, bring the unforgettable beauty of the islands to American patrons of the screen.

In "When Black Is Read" we follow every incident in the creation of a daily newspaper. The operation of the gigantic power presses, the gathering, writing and editing of news, and the making of the colored sections are all vividly depicted.

The old slogan of "Safety First" is shown to be "The Only Way" to avoid accidents. The thoughtlessness of pedestrians, as well as of automobilists, with its tragic results, is portrayed so that any one who sees the picture will never again be guilty of traffic carelessness.

UNIVERSAL HAS THREE FEATURES

The announcement that three special features of the Jewel brand had been completed last week by the Universal, came directly after the announcement that it would be made possible for exhibitors hereafter to see the productions which they desired to book long before their release dates. The three specials are part of the newly announced release program.

The three Jewels which are now being sent to the exchanges for the exhibitors to see are: "Home," in which Mildred Harris is starred; "Paid in Advance," starring Dorothy Phillips, and "Forbidden," starring Mildred Harris.

"Home" was written and produced by Lois Weber, the well-known woman author-director, who has many screen successes to her credit. Mildred Harris, who has starred in a number of Jewel and Bluebird productions released through Universal, is said to do her best work in this picture and in "Forbidden." The production "Home" was several months in the making. The picture deals with the life of a young girl, just returned from boarding school, who becomes ashamed of her home surroundings. Later, after an eventful visit to the home of a wealthy girl chum, she decides that home is, after all, the best place and that only true happiness is found in the friends of one's own home.

Universal has purchased the story of "Paid in Advance," by James Oliver Curwood. Curwood has written innumerable stories of the life and customs of the people of the North and is considered an authority on the subject.

Dorothy Phillips is cast in the leading role in "Paid in Advance." She is supported by William Stowell and Lon Chaney. The scenes of the picture are laid in the north country, where Miss Phillips is cast as the daughter of a fur trapper. Through the death of her father she becomes public property, and after a life of fear and association with the rougher element, finally wins happiness with the man who she learned to love because of his courage. The scene effects of the North are excellent, according to Universal authorities. The story abounds with dramatic incidents. The life, manner and customs of French Canadian and Indian mixed breeds of the fur districts of Canada and the life of the miners during the gold rush of the Yukon are said to be faithfully portrayed in this Jewel production.

The other Mildred Harris production was written by E. V. Durling. The production was directed by Lois Weber and Phillip Smalley. This story of a country girl who longs for the city, who marries a wealthy man, who longs for the country, contains many dramatic points where the heart interest is especially keen. Scenes of the wild life in New York's Bowery section are shown. Henry Woodward and Fred Goodwin are in support of Miss Harris in this production.

Film Flashes

Christine Valteau will do the layouts for the Goldwyn Photography Bureau.

Ruth Allen has gone into business for herself in Los Angeles.

Tom North is now manager of the short subject department for Fox.

Marshall Neilan's first special for First National will be called "The Eternal Three."

Reginald Barker will direct Geraldine Farrar's next Goldwyn picture.

Stuart Blackton has changed the title of "Moonshine" to "Moonshine and Shadows."

Doraldina will appear in "The Cave Woman."

Fred Kley, manager of the Lasky studios in Hollywood, is visiting New York.

Robert Warwick in "Secret Service" is the feature of the Rivoli this week.

"The Profiteers," with Fannie Ward, will be released by Pathe on June 29th.

Famous-Players will move their publicity offices to the 42nd street side of 485 Fifth avenue.

Alice Joyce is completing "The Spark Divine."

Corrinne Griffith has started work on "A Girl at Bay."

Herman Rifkin is in New York, stopping at the Astor.

J. U. McCormick will have executive control of Select's Washington offices.

Johnny Walker is out of the navy and is now with Virginia Pearson.

Virginia Pearson and her company are completing "Impossible Catherine."

Harvey Gates is back with the Universal for "Jim of the Ranges."

Elmer R. Pearson has joined Pathe as feature sales manager.

Alma Rubens has completed "Paradise Annie" for Pathe.

"The Great Gamble" will be released on August 3.

Field Carmichael has joined the Pathe selling forces at Los Angeles.

Pioneer has opened its permanent Buffalo branch at 145 Franklin Street.

Finis Fox is in the California Hospital, as a result of an auto accident.

Mitchell Lewis has started work on the fourth of his Star Series for Select.

Lloyd C. Haynes has returned to Hollywood, Cal.

Mae Murray will appear in "On With the Dance."

Marguerite Clayton is completing "Bullin' the Bullshevik," at the Paragon Studios.

Joseph Brady, of Robertson-Cole, was injured in a train accident, in Yonkers, last week.

Harold Wenstrom, who filmed Wilson's arrival in France, is back in the United States.

"The Uplifters," by Wallace Irwin, featuring May Allison, will be released on June 30.

Marion Davies will start work on "The Cinema Murder" this week, on the completion of "April Folly."

Walter R. Leibmann left New York for Atlanta, last week, to manage the Select branch there.

Joseph Henaberry has been discharged from the army and will again direct Douglas Fairbanks.

Ralph O. Proctor left for St. Louis, this week, to attend the convention of Motion Picture Exhibitors of America.

Guy Empey's production, "Hell On Earth," has been given the permanent title of "The Under Current."

Yvonne Shelton, of the "Midnight Frolic," has been engaged by Selznick to support Olive Thomas.

"The Beloved Cheater" is the title of the first production in which Lew Cody will be starred.

Madge Kennedy has arrived in the East to spend the vacation with her husband, Capt. Bolster.

"Hay Foot, Straw Foot," with Charles Ray, is the Rialto's main attraction this week.

Edward Connelly has been loaned by Metro to Anita Stewart, for "Old Kentucky."

Raymond Angel is out of the French army and has returned to Outing Chester as cameraman.

Universal sales managers in the Middle Western and Eastern territory held a conference in Cleveland on June 15th.

Sam Zieler has been made general sales manager for the combined offices of Universal and Jewel, at 1600 Broadway.

Dorothy Green and Arthur Ashley have started "The Praise Agent," for the World Films.

William S. Davis will direct Florence Reed in her fourth United Picture Theatres feature, with the working title of "The Eternal Mother."

Frank H. Williams has resigned as assistant advertising manager for World Films, and will be on the editorial staff of Printer's Ink.

Dorothy Dalton, in "Other Men's Wives," Louise Glaum, in "Sahara," and Anita Stewart, in "Human Desire," have been booked for the Strand Theatre.

Charles R. Rogers, of Select, returned last week to New York, after a two-week tour, and started on another the following day.

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